

THE ACADEMY.

A WEEKLY REVIEW OF LITERATURE, SCIENCE, AND ART.

No. 1143.
[New Issue.]

SATURDAY, MARCH 31, 1894.

PRICE 3d.
[Registered as a Newspaper.]

SAMPSON LOW, MARSTON & COMPANY'S SPRING ANNOUNCEMENTS.

AMONG the MOORS: Notes and Sketches of an Artist. By G. Montbard, Author of "En Egypte," &c. Fully Illustrated. Royal 8vo, cloth, 16s.
LARGE-PAPER EDITION, strictly limited to 100 copies, each numbered and signed by the Author, printed on Japanese Vellum, THREE GUINEAS each, net. [Shortly.]

DANTE G. ROSSETTI and the PRE-RAPHAELITE MOVEMENT Viewed in Relation to the Problems, Tendencies, and Purposes of Modern English Art. By Mrs. J. W. WOOD. With 8 Photogravure reproductions of Rossetti's Paintings. 8vo, cloth. [Shortly.]
The book contains some unpublished reminiscences of Rossetti's student days and career in art, and describes the Founding of the Pre-Raphaelite Brotherhood and its long conflict with academic traditions.
Through the courtesy of Lord Battersea, Mr. Theodore Watts, Mr. Moncreux D. Conway, and others, several important drawings and studies are reproduced for the first time, and they appear in the book as Full-Page Photogravure Illustrations.

ON SHORT LEAVE to JAPAN. By Capt. G. J. Younghusband, Queen's Own Corps of Guides, Author of "Eighteen Hundred Miles on a Burmese Tat," &c. With Illustrations. Crown 8vo, cloth, 6s. [Next week.]

Preachers of the Age.

Uniform Crown 8vo Volumes.

With Photogravure Portraits, cloth extra, 3s. 6d. each.

TWO NEW VOLUMES.

By the Rev. E. J. GOUGH, M.A., of Dundee.
The Days of the Son of Man.

By the Rev. J. MORLAIS JONES, of Lewisham.
The Cup of Cold Water, and other Sermons.

OTHER VOLUMES IN PREPARATION.

THE WINNING OF THE SOUL. By the Rev. LEIGHTON PARKS, Rector of Emmanuel Church, Boston, U.S.A. Crown 8vo, cloth, 3s. 6d. [Just ready.]

EVENING TALES: done into English from the French of M. FREDERIC ORTOLI by JOEL CHANDLER HARRIS (Uncle Remus). Crown 8vo, cloth, 6s. [Ready.]

"Will be much appreciated by young children."—Morning Post.

A MANUAL of OBSTETRIC NURSING By MARIAN HUMFREY, British Lying-in Hospital, London; Diploma London Obstetric Society; Member Royal British Nurses' Association, and of its Registration Board. Dedicated to H.R.H. Princess Mary, Duchess of Teck. Crown 8vo, 500 pp., cloth, 3s. 6d. [Just ready.]

THE ENGLISH CATALOGUE OF BOOKS FOR 1893.

A List of Books Published in Great Britain and Ireland in the Year 1893, with their Sizes, Prices, and Publishers' Names; also of the Principal Books Published in the United States of America, with the addition of an "Index to Subjects." Royal 8vo, 6s.

GLIMPSES of the FRENCH REVOLUTION: Myths, Ideals, and Realities. By J. G. ALGER, Author of "Englishmen in the French Revolution," &c. Crown 8vo, cloth, 6s. [Just ready.]

"No writer has done more thorough work in the investigation of the personal side of the Revolution than Mr. Alger, whose 'Englishmen in the French Revolution' commanded, not long ago, general attention and critical approval. The present work is even more interesting, dealing, as it does, with many aspects of the Revolution, always from a personal point of view; and, like its predecessor, it shows signs of careful and accurate research.... A deeply interesting and most valuable book."—Daily Chronicle.

TRAVELS amongst AMERICAN INDIANS: their Ancient Earth-works and Temples. Including a Journey in Guatemala, Mexico, and Yucatan; and a Visit to the Ruins of Patinamit, Utatlan, Palenque, and Uxmal. By Vice-Admiral LINDSAY BRINE (Member of Council of the Royal Geographical and Hakluyt Societies), Author of "The Laeping Rebellion in China: a Narrative of its Rise and Progress." With 2 Maps, 8 Plans, 28 Full-Page and 12 Text Cuts. 1 vol., demy 8vo, cloth. [Shortly.]

LANDMARKS of a LITERARY LIFE, 1820-1892. By Mrs. Newton CROSLAND (Camilla Toulmin). Author of "Mrs. Blake," &c. With Photogravure Portrait. Crown 8vo, cloth 7s. 6d. "Seldom has it been given to an author to chronicle the Accession and Jubilee of a Sovereign. More rarely, if possible, to have known personally the eminent men and women of a period extending to seven decades."—Yorkshire Herald.

FRA PAOLO SARPI: the Greatest of the Venetians. By the Rev. ALEXANDER ROBERTSON, Author of "Count Campello and Catholic Reform in Italy." With Illustrations and Facsimile Letter. Crown 8vo, cloth, 6s.

"The book brings together into one view more about 'the Greatest of the Venetians' than will be found in any one English book; while the versatility of Sarpi's genius, his acknowledged pre-eminence in politics, theology, science, and a craft so practical as anatomy, make it a good specimen of the class that tell the stories of great men for their moral value as examples."—Scotsman.

HECTOR BERLIOZ: a Critical Monograph. By Sydney R. Thompson. With Photogravure Portrait. Dedicated to Signor Arrigo Boito. Crown 8vo, cloth. [In the press.]

CARTIER to FRONTENAC: a Study of Geographical Discovery in the Interior of North America in its Historical Relations, 1534-1700. By J. T. WINSTON, Author of "Christopher Columbus," "A Narrative and Critical History of America," &c. Illustrated with Maps, Plans, &c. 8vo, cloth, 15s.

RAMBLES in BOOKS. By Charles F. Blackburn. Large-Paper Edition of 50 copies only, printed on Hand-made paper, each numbered and signed by the Author. With Portraits from a Photograph by W. & D. Downey. 15s. net. [Just ready.]

FEDERAL BRITAIN; or, Unity and Federation of the Empire. By F. P. DE LABILLIERE, Fellow of the Royal Colonial Institute, and Author of "The Early History of the Colony of Victoria." Crown 8vo, cloth. [Shortly.]

GREECE: her Present Condition and Recent Progress. By James SAMUELSON, Author of "Roumania, Past and Present," "Bulgaria, Past and Present," &c. Illustrated. Crown 8vo, cloth, 3s. 6d. [Ready.]

HISTORY of ENGRAVING in ENGLAND. By Louis Fagan. Illustrated by One Hundred Typical Examples reproduced from Rare and Unique Prints in the British Museum, exemplifying the progress of the art from the end of the Sixteenth Century to the Earlier Years of Her Majesty's Reign.

Mr. Fagan has prepared a catalogue *raisonné* of the art works of the engravers represented. He has also enriched the work with Biographical Memoirs and Critical Notes on individual style and technique, and by this means has traced the rise and progress of the art of Engraving in England.

The edition is strictly limited to One Hundred Copies. The price for the whole will be £25 net, and no order will be received but for the complete work. Sections I. and II. are now ready. Section III., shortly.

PARLIAMENTARY GOVERNMENT in ENGLAND: its Origin, Development, and Practical Operation. By the late ALPHRUS TODD, LL.D., C.M.G., Librarian of Parliament for the Dominion of Canada. New Edition, Abridged and Revised, by His Excellency SPENCER WALPOLE. 2 vols., crown 8vo, half-bound, gilt top, 15s.

"A work of unquestionable value to one who would study the machinery of the English Government in all its parts. Indeed, for giving an insight into the practical affairs of the politics of England, there is no other work of so great value."—Prof. ADAMS' *Manual of Historical Literature*.

NEW NOVELS.

THE STORY of MY TWO WIVES, by One of their HUSBANDS. By Mr. TIMOTHY MOLESKIN. Edited by ELDON PHEWFEES, Esq. Crown 8vo, cloth, 3s. 6d. [Shortly.]

SARAH. By Sydney Christian, Author of "Lydia." 2 vols., crown 8vo, cloth. [Shortly.]

TWO REMARKABLE COLLECTIONS OF SHORT STORIES.—Vile Press.
THE WAY THEY LOVED at GRIMPAT. By E. RENTOU ESLE. 1 vol., 8vo, 3s. 6d.
"Should score one of the most solid literary successes of the season."—Daily Telegraph.
"A book of peculiar charm."—Speaker.

SECOND EDITION IN THE PRESS.
TALES of the YORKSHIRE WOLDS. By J. KEIGHLEY SNOWDEN. 8vo, cloth, 3s. 6d.
"A welcome new-comer, Mr. Snowden's book gives a keen delight."—Pall Mall Gazette.
"Mr. Snowden handles humour and pathos with equal skill, whilst he is not afraid to touch with a firm hand some of the saddest problems of life."—Yorkshire Post.

LONDON: SAMPSON LOW, MARSTON & COMPANY, LIMITED, ST. DUNSTON'S HOUSE, FETTER LANE, FLEET STREET, E.C.

TABLE OF CONTENTS

KIDD'S SOCIAL EVOLUTION, by A. W. BENK	261
GRANT ALLEN'S THE LOWER SLOPES, by E. PURCELL	263
JUNIOR REVEALED, by W. F. COURTNEY	264
HUGH ROMILLY'S LETTERS, by J. STANLEY LITTLE	264
NEW NOVELS, by GEORGE COTTERELL	265
CURRENT LITERATURE	266
NOTES AND NEWS	267
ORIGINAL VERSE: "TWO HANDS," by M.	268
OBITUARY: J. M. GRAY, by F. W.	268
MAGAZINES AND REVIEWS	269
SELECTED FOREIGN BOOKS	269

CORRESPONDENCE—

The North-Pictish Inscriptions. IV., by E. W. B. Nicholson; Hugh Audley: *Ugri i Tourneur*, by Gordon Goodwin; Mr. Slater's "Early Editions," by J. H. Slater

APPOINTMENTS FOR NEXT WEEK

LOCKYER'S THE DAWN OF ASTRONOMY, by ROBERT BROWN, JUN.

REPORTS OF SOCIETIES

PELAGIC ITALY

CORRESPONDENCE—

The Tharvis Mosaic, by E. B. Dodgson

NOTES ON ART AND ARCHAEOLOGY

STAGE NOTES

DR. PARRY'S ART OF MUSIC, by J. S. SHERLOCK

MUSIC NOTES

MR. KIRWAN.—LESSONS IN SPEECH

Illustrated Dramatic Readings (a combination of speech, pictures, and music). Selections. Literary Lectures.—Address, 3, Vernon Place, W.C.

ELOCUTION, Voice Production, Gesture,

Shakespeare, Gymnastics, Declamation, Physical and Vocal Drill, Private Lessons in Expression, Practice in Reading, Recitation, and Criticism. THE CHAFFEE-NOBLE TRAINING SCHOOL OF EXPRESSION, 13, Dorset Street, Portman Square, W. Principal, Miss FANNIE MASON.

TO LECTURERS, AUTHORS, &c.—

Lectures or Addresses on any subject; terms moderate; experience and excellent references. Literary work of any kind done. Plots for Novels or Short Stories from 2s. 6d.—RYLAND GROVES, Leyburn, E.S.O.

BYRON—SHELLEY—KEATS: IN

MEMORIAL ENDOWED YEARLY PRIZES for the BEST ESSAY IN ENGLISH, written by a Woman of any nation. Third set, With Portrait of Foundress and "Gossip." 1s. 6d.—For rules, send addressed halfpenny wrapper to ROSE MARY CRAWSHAY, Brix, Breconshire.

TO INVALIDS.—A LIST OF MEDICAL

MEN in all parts, willing to RECEIVE RESIDENT PATIENTS, giving full particulars and terms, sent gratis. The list includes private asylums, &c.; schools also recommended.—Address Mr. G. B. STOKES, 8, Lancaster Place, Strand, W.C.

EDUCATION.—Particulars as to best

University or Army Tutors, and Schools for Boys or Girls, at home or abroad, may be obtained (free of charge) by sending a statement of requirements to R. J. HAYDON, M.A., 8, Lancaster Place, Strand.

TYPE-WRITING.

AUTHORS, PUBLISHERS, &c.—

Scientific, Literary, and Medical MSS. carefully and promptly typewritten by HAYNE & CO., 40, Norfolk Street, Strand, W.C. Private room for dictation. Highest references. Translations.

THE FLEET STREET TYPEWRITERS

115, FLEET STREET, E.C. Lowest Charges. Highest Speed. Every kind of Typewriting Work Done. Price List—115, Fleet Street, London.

CATALOGUES

FOREIGN BOOKS and PERIODICALS

promptly supplied on moderate terms.

CATALOGUES on application.

DULAU & CO., 37, SOHO SQUARE.

FOREIGN BOOKS AT FOREIGN PRICES.

WILLIAMS & NORGATE,

Importers of Foreign Books,

14, HENRIETTA STREET, COVENT GARDEN,

AND

20, SOUTH FREDERICK STREET, EDINBURGH.

CATALOGUES post free on application.

AGENCY FOR AMERICAN BOOKS.

G. P. PUTNAM'S SONS, PUBLISHERS

and BOOKSELLERS, of 27 and 29 West 23rd Street, New York, and 24, BEDFORD STREET, LONDON, W.C., desire to call the attention of the READING PUBLIC to the excellent facilities presented by their Branch House in London for filling, on the most favourable terms, orders for their own STANDARD PUBLICATIONS, and for ALL AMERICAN BOOKS and PERIODICALS.—CATALOGUES sent on application.

Just published, price 1s.; per post, 1s. 4d.

THE VICTORIA UNIVERSITY

CALENDAR FOR THE YEAR 1894

London: Macmillan & Co.

Manchester: J. E. COBBIN

UNIVERSITY of EDINBURGH.

NEW CHAIR OF HISTORY.

The UNIVERSITY COURT will, on MONDAY, 19th JUNE NEXT, or some subsequent day, appoint a PROFESSOR to this CHAIR. While any portion of History will be within the scope of the Chair, special regard will be had to the attainments of the Candidates in the department of Modern History.

The Professor will be required to deliver annually at least one full Ordinary Course of 100 Lectures, and one full Honours Course of 50 Lectures, and to discharge the other duties of a Professor. The Lectures will extend over either a continuous Winter Session of six months, or, should the Court so determine, over half of the Winter Session, together with the Summer Session of six months.

The salary attached by Ordinance to the Chair is £900, subject to abatement in the event of the University Fee Fund at any time failing to provide the normal salaries of the Professors.

The appointment will be made "ad vitam aut culpam," and carries with it the right to a pension on cessation by Ordinance. Each applicant should lodge with the undersigned, not later than Monday, 28th May next, sixteen copies of his application, and sixteen copies of any Testimonials he may desire to submit. One copy of the application should be signed.

M. C. TAYLOR, Secretary, Edinburgh University Court.

10th March, 1894.

THE HIBBERT LECTURES, 1894.

A COURSE OF EIGHT LECTURES on "CHRISTIANITY in its MOST SIMPLE and INTELLIGIBLE FORM" will be delivered by the Rev. JAMES DRUMMOND, M.A., LL.D., D.Litt., Principal of Manchester College, Oxford, at the PORTMAN ROOMS, BAKER STREET, on the following days—viz., MONDAY 16th, Thursday 19th, Monday 23rd, Thursday 26th, and Monday 29th, April; and Thursday 3rd, Monday 7th, and Thursday 10th May, at 5 p.m. Admission to the Course of Lectures will be by ticket, without payment. Persons desirous of attending the Lectures are requested to send their names and addresses to Messrs. WILLIAMS & NORGATE, 14, Henrietta Street, Covent Garden, W.C., not later than Saturday, 7th April; and as soon as possible after that date, tickets will be issued to as many as the Hall will accommodate.

The same Course of Lectures will also be delivered by Dr. DRUMMOND at OXFORD, in the large LECTURE-ROOM of MANCHESTER COLLEGE, on each of the following days—viz., Tuesday 24th and Friday 17th, April, and Tuesday 1st, Friday 4th, Tuesday 8th, Friday 11th, Tuesday 15th and Friday 18th, May, at 5 p.m. Admission to the Oxford Course will be free without ticket.

P. LAWFOR, Secretary to the Hibbert Trustees.

UNIVERSITY of GLASGOW.

PROFESSORSHIP OF HISTORY.

The University Court of the University of Glasgow will, on 14th June next, or some subsequent date, proceed to the APPOINTMENT of a PROFESSOR to occupy the newly instituted Chair of HISTORY in the University. The duties will begin from 1st October next. Candidates are requested to lodge 20 printed copies of their application and Testimonials, (if any) in the hands of the undersigned, on or before 12th May.

ALAN E. CLAPFERTON, Secretary to Glasgow University Court, 91, West Regent Street, Glasgow.

THE UNIVERSITY of ST. ANDREWS

GRANTS THE

DIPLOMA and TITLE of LL.A. to WOMEN.

The Subjects of Examination may be selected from any seven out of thirty different subjects, the standard being the same as that for the M.A. Degree. The centres of examination are St. Andrews, Aberdeen, Bedford, Belfast, Birmingham, Bristol, Cardiff, Cheltenham, Cork, Dublin, Dumfries, Edinburgh, Inverness, Leeds, Leicester, Liverpool, London, Loughborough, Manchester, Newcastle-on-Tyne, Paisley, Truro, &c.

For Prospectus, &c., apply to the SECRETARY, LL.A. Scheme, the University, St. Andrews, N.B.

ELTHAM COLLEGE, KENT

(THE ROYAL NAVAL SCHOOL).

TEN OPEN ENTRANCE SCHOLARSHIPS, £40 to £50, on APRIL 11, 12, 13.—Full particulars of HEAD MASTER.

ST. PAUL'S SCHOOL, London.—An

EXAMINATION for filling up some VACANCIES on the Foundation will be held on 4th APRIL NEXT. For information, apply to the BURSAR, St. Paul's School, West Kensington, W.

ROYAL SOCIETY OF PAINTER-

ETCHERS.—ANNUAL EXHIBITION of the Society, with a Selection from the Etched Works of the Old Masters, NOW OPEN at the SOCIETY'S GALLERY, No. 53, Pall Mall East, from 10 till 6.

A. STEWART, Secretary.

(1) THE wily advertiser seeketh to pro-

volve merriment.

(2) ANOBIUM ERODITUM, the devouring

book-worm, turns up its nose (and its toes)

at Stickphast Paste.

(3) ANYBODY go one better?

The Author's Manual

By PERCY RUSSELL.

With Prefatory Remarks by Mr. GLADSTONE.

Sixth Edition, Revised. Crown 8vo, cloth gilt, 5s

With Portrait.

The WESTMINSTER REVIEW says: "A very complete manual

and guide for journalist and author. It is not a merely practical work

—it is literary and appreciative of literature in its best sense. We

have little else but praise for the volume."

DIGBY, LONG & CO., PUBLISHERS,

18, BOUVIERIE STREET, FLEET STREET, LONDON.

THEATRES.

DALY'S THEATRE, LEICESTER SQUARE.

THIS EVENING, at 8, Shakespeare's comedy of TWELFTH NIGHT. Miss Behan as Viola; and George Clarke, James Lewis, Herbert Gresham; Violet Vanbrugh, Catherine Lewis, &c.

LYRIC THEATRE.

THIS EVENING, at 8.15. Christmas Edition of LITTLE CHRISTOPHER COLUMBUS. Messrs. E. J. Lonnien, John F. Sheridan, F. Cook, G. Tate, W. S. Laidlaw, R. Carse, Messdames Holland, Moore, Alice Lethbridge, G. Whiteford, E. Greville, Thorne, M. Marsden, and Miss May Yohé. At 7.40, WEATHERWISE.

PRINCE OF WALES' THEATRE.

THIS EVENING, at 8.15, A GAITY GIRL. Messrs. C. Hayden Coffin, Eric Lewis, Kaye, Bantock, D'Orsay, Porteous, Rimma, Fomerville, and Harry Monkhouse; Misses Decima Moore, Juliette Neville, Cutler, Studholme, Pounds, Phelps, M. Hobson, Massey, Lloyd, Robinson, Gerst, and P. Broughton.

ROYAL PRINCESS'S THEATRE.

THIS EVENING, at 8, THE WORLD. Messrs. Charles Dalton, William Elton, Julian Cross, and Charles Glenney; Misses Olga Brandon, Kate Tindall, and Agnes Thomas.

SAVOY THEATRE.

THIS EVENING, at 8.15, UTOPIA, LIMITED. Messrs. Rutland Barrington, W. H. Denny, J. Le Hay, Scott-Fishe, Gridley, S. Russell, Hunt, and C. Kenningham; Messdames Nancy McIntosh, Florence Perry, Emmie Owen, and Rosina Brandram.

TOOLE'S THEATRE.

THIS EVENING, at 8.45, THE BEST MAN. Mr. J. L. Toole; Messrs. John Billington, Shelt n. Lowe, Coventry, Arlton, Brunton; Misses Beatrice Lamb, Eliza Johnstone, Furdyc, Poole, Kingsley. At 8, HESTER'S MYSTERY. Messrs. Westland, Lowe, Arlton; Misses Carlyon, Fordyce.

TRAFALGAR THEATRE.

THIS EVENING, at 8.15, GO-BANG. Messdames Jessie Bond, Agnes Hewitt, Adelaide Astor, Maggie Roberts, Rubie Temple, and Letty Lind; Messrs. Harry Gratton, George Grossmith, jun., Arthur Playfair, Sidney Howard, Frederick Rosse, and John L. Shine.

VAUDEVILLE THEATRE.

THIS EVENING, at 7.45, WET PAINT. Mr. H. Sparling, &c. At 8.30, WAPPING OLD STAIRS. Messrs. Courtice Pounds, Richard Temple, Avon Saxon, H. Sparling, H. Boucher; Messdames Mary Turner, Hannah Jones, Mary Hutton, and Jessie Bond.

OLD SHIRTS RE-FITTED, Fine Irish Linen, 2s.;

free, ready to wear, 2s. 6d. Sample Shirt, for Dress and ordinary wear,

any size, post free, 2s. 9d. 3s. 9d. 4s. 9d. 5s. 9d. or 6s. 9d. Titled

Night Shirts, 2s. 11d. 3s. 11d. 4s. 11d. or 5s. 11d. LINEN COLLARS and

CUFFS. Best 4-fold Collars, 4s. 6d. and 5s. 6d. doz.; made exact to

pattern, 2s. 9d. half-doz., post free. Napkins, 2s. 6d. per doz.; Dinner

Napkins, 4s. 6d. per dozen; Table

Cloths, 2 yards square, 2s. 9d. each,

2 yards by 3 yards, 5s. 6d.; Kitchen Table Cloths, 10yd. each; real

Irish Linen Sheet, fully bleached, 2 yards wide, 1s. 11d. per yard;

and Linen Diaper, 2yd. per yard; Nursery Daper, 4yd. per yard;

Surplice Linen, 7yd. per yard; Glass Cloths, 2s. 6d. dozen. LINEN

HUCKABACK TOWELS, 3s. 6d. per dozen; Damask Towels, 6s. 6d.

per dozen; Turkish Bath Towels, 1s. each; Titled Linen Pillow

Cases, from 1s. 1d. each. IRISH CAMBRIC HANDKERCHIEFS.—

Children's, 1s. 2d.; Ladies', 2s. 3d.; Gent's, 2s. 6d. Hemstitched—

Ladies', 2s. 3d.; Gent's, 4s. 11d. per dozen. Better qualities equally

cheap. Price Lists and Patterns of all kinds of Linen Goods and

Hosiery sent to any part of the world, post free. Monograms, Crests,

Coats of Arms, Initials, &c., woven and embroidered. Samples and

Illustrated Price Lists post free to any part of the world.

B. & E. M'HUGH & CO., Limited, BELFAST.

"VINOLIA" SOAP

CONTAINS NO ADHESIVE FATS

OR FATTY ACIDS.

To H.R.H. the PRINCE of WALES.

BRAND & CO.'S A1 SAUCE,

SOUPS, PRESERVED PROVISIONS

and

POTTED MEATS, and YORK and GAME

PIES. Also,

ESSENCE of BEEF, BEEF TEA,

TURTLE SOUP, and JELLY, and other

SPECIALITIES for INVALIDS.

CAUTION—BEWARE OF IMITATIONS.

SOLE ADDRESS—

11, LITTLE STANHOPE STREET,

MAYFAIR, W.

MUDIE'S SELECT LIBRARY.

For the CIRCULATION and SALE of all the BEST
ENGLISH, FRENCH, GERMAN, ITALIAN, and
SPANISH BOOKS.

TOWN SUBSCRIPTIONS from One Guinea per annum.
LONDON BOOK SOCIETY (for Weekly Exchange of Books at the
Houses of Subscribers) from Two Guineas per annum.
COUNTRY SUBSCRIPTIONS from Two Guineas per annum.
N.E.—Two or three friends may unite in One Subscription and thus
lessen the cost of carriage.

LIBRARY BOXES GRATIS.

Town and Village Clubs supplied on Liberal Terms.
Prospectuses and Monthly Lists of Books gratis and post free.

SALE DEPARTMENT.

All the leading Books of the Past Seasons are on Sale, second-hand at
greatly Reduced Prices.

LISTS GRATIS AND POST FREE

MUDIE'S MANCHESTER LIBRARY
10 to 12, BARTON ARCADE, MANCHESTER,
Is in daily communication with this Library.

MUDIE'S SELECT LIBRARY, Limited,
30 to 34, NEW OXFORD STREET, LONDON;
241, Brompton Road, S.W.; and 48, Queen Victoria St., E.C.

The Autotype Company, London,

Renowned for the excellence of its process of high-class
BOOK ILLUSTRATION

Adopted by the Trustees of the British Museum, the Learned
Societies, and the leading Publishers. For specimens,
prices, &c., apply to the Manager.

AUTO-GRAVURE

The Autotype process adapted to Photographic Engraving
on copper. Copies of Paintings by Gainsborough, Holman
Hunt, Herbert Schmalz, &c., of Portraits by HOLL, R.A.,
O'Leary, R.A.; Pettie, R.A.; Frisby, A.R.A.; of the Fresco
in Guy's Hospital; "SPRING," by Herbert Draper, &c., &c.;
also examples of Auto-Gravure Reproductions of Photo-
graphs from Art Objects, and from Nature, can be seen at
the Autotype Gallery—

THE

AUTOTYPE FINE ART GALLERY,

74, NEW OXFORD STREET, LONDON.

Is remarkable for its display of Copies of celebrated Works by

"THE GREAT MASTERS"

from the Louvre, Vatican, Hermitage, and the National
Galleries of Italy, Spain, Holland, and London, including
H.M. Collections at Buckingham Palace and Windsor Castle.

Albums of reference to the various Galleries are provided
are easily looked over, and of great interest to lovers of Art
The new Pamphlet, "AUTOTYPE: a Decorative and Educa-
tional Art," post free to any address.

The AUTOTYPE FINE ART CATALOGUE, of 184 pages,
with Illustrated Supplement, containing nearly 70 Miniature
Photographs of notable autotypes, post free, ONE SHILLING.

New Pamphlet, "Autotype a Decorative and Educational
Art," free on application.

THE AUTOTYPE COMPANY, LONDON

MESSRS. J. C. DRUMMOND & CO., ART REPRODUCERS,

14, HENRIETTA STREET, COVENT GARDEN, W.C.

Are the sole representatives in Great Britain of
HERR HANFSTAENGL, of Munich,

the well-known Artist in PHOTOGRAVURE, now patronised by
the leading London Art Publishing Firms. A large Collection of Im-
portant Plates always on view.

Process Blocks for the purpose of Ordinary
Book Illustrations.

Messrs. DRUMMOND & CO. supply the cheapest and best Processes
in the market, which are specially adapted to meet the wants of
Antiquarians, Archaeologists, and those engaged in the investigation
and publication of Parochial and Diocesan Records.

J. C. DRUMMOND & CO. invite attention to their

Improved Rapid Photo-Mechanical Process
For the Reproduction of Works of Art, Original MSS., Designs,
Lace Manufactures, Photographs, Views, Book Illustrations,
Artistic Advertisements, Catalogues, &c., at a moderate cost.

Specimens and price list on application.

Offices: 14, HENRIETTA STREET COVENT GARDEN, LONDON

BLACKWOOD'S MAGAZINE,

No. 942.—APRIL, 1894.—2s. 6d.

CONTENTS:—A BIRD OF PASSAGE, by Beatrice Harraden.
—EMERSON'S MEETING WITH DE QUINCEY, by P. L.—
THE RICH MISS RIDDELL, by Dorothy Gerard.—RABELAIS
AT HOME, by R. E. P.—A LOST ENGLISH CITY, by H. M.
Doughty.—MEHMET THE WRESTLER, A BRIGAND OF
TURKEY.—ON ACQUIRED FACIAL EXPRESSION, by Dr. Louis
Robinson.—THE SHADOW OF DEATH: A TALE OF THE
ASHANTI WAR.—TROUTING TATTLE, by Sir Herbert Max-
well, Bart., M.P.—A LEGEND, by H. Fielding.—THE
GLADSTONIAN MYTH.—BIG GAME SHOOTING.—ROSEBERY'S
RIDDLES.

WILLIAM BLACKWOOD & SONS, EDINBURGH AND LONDON.

THE FORTNIGHTLY REVIEW.

APRIL

THE GOVERNMENT and the EVICTED TENANTS. By T. W.
RUSSELL, M.P.
CONSTANTINOPLE as an HISTORIC CITY. By FREDERIC
HARRISON.
ARE OUR PRISONS a FAILURE? By the Rev. W. D. MORRISON.
MR. MALLOCK'S TRUMPET PERFORMANCE. By G. BERNARD
SHAW.
FLY-FISHING. By BASIL FIELD.
THE ITALIAN BANK SCANDALS. By NAPOLEONE COLAJANNI.
WOMEN as STUDENTS in DESIGN. By Mrs. J. E. H. GEDDON.
THE SERPENT'S STRANGENESS. By W. H. HUDSON.
THE FRENCH in TUNIS. By COUNT GLEICHES.
LABOUR REPRESENTATION. By FRED HAMMILL.
TWO POEMS. By PAUL VERLAINE.
THE TRUE DISCOVERY of AMERICA. By STODDARD DEWEY.
CHAPMAN & HALL, Ltd.

Now Ready for APRIL, price Sixpence.

THE EXPOSITORY TIMES.

Edited by Rev. JAMES HASTINGS, M.A.

CONTENTS include—Notes of Recent Exposition: "The Theology of
Isaiah," by Prof. A. B. Davidson, D.D.; "The Parables of Zechariah,"
by Rev. James Stalker, D.D.; "The Parable of the Sower," by Rev. J. Robinson,
D.D.; The Books of the Month; Short Expository Papers; The Great
Text Commentary: Requests and Replies; Contributions and Com-
ments, &c., &c.

EDINBURGH: T. & T. CLARK, 38, GEORGE STREET.

Fourth Edition, pp. 200, 5s.

PROTOPLASM: Physical Life and Law.

By Prof. LOUISE DEALE, F.R.S. Facts and Arguments against
Mechanical Views of Life as accepted by Huxley, Herbert Spencer,
Strauss, Tyndall, and many others.

HARRISON & SONS 59, Pall Mall.

JUST PUBLISHED.

Crown 8vo, price 10s.

THE OUTLINES OF QUATERNIONS.

BY

Lieut.-Colonel H. H. L. HIME,

Late Royal Artillery.

LONDON: LONGMANS, GREEN & CO.

MACMILLAN'S MAGAZINE.

No. 414. APRIL. Price 1s.
CONTENTS.

1. PERLYCROSS. By R. D. BLACKMORE. Chapters XXXIII.
XXXV.
2. FRANCIS PARKMAN and his WORK. By A. G. BRADLEY.
3. AUSTRALIAN ROUGH-RIDERS. By ROLF BOLDBROOD.
4. A FRENCH CRITIC on ENGLAND.
5. CHAPTERS from some UNWRITTEN MEMOIRS. By Mrs.
REVUE. X.—At Menecy.
6. AT STRATFORD FESTIVAL. By R. WARWICK BOND.
7. THE OLD COLLEGE at GLASGOW.
8. A MASTER of WOODCRAFT.
9. THE WATERS of CASTALY.
10. GLORY of WOMAN. By Mrs. STEEL.

MACMILLAN & Co., London.

THE NEW REVIEW.

APRIL, 1894. Price One Shilling.

THE SETTING and the RISING SUN.

1. The Personalities. By ALQUIR.

2. Lord Rosebery's Opportunities. By OUTIS.

THE PACIFICATION of NYASALAND. By W. LAIRD CLOWES.

HANNELE: a Drama-Poem. II. By GERHART HARTMANN. Trans-
lated by WILLIAM ARCHEA. (Illustrated.)

A NOTE on WALT WHITMAN. By EDMUND GOSSE.

OUR NEW PROTECTORATE for CHILDREN. By the Rev.
JESSE WATSON.

PARTIES in IRELAND and the MINISTRY. By T. M. HEALY, M.P.

SOME RELICS of the BRONTES. (Illustrated.) By W. W. YATES.

A CONFESSION of CRIME. By JANET ACHERCH and CHARLES
CHARMINGTON.

AN ILLUSTRATED LOVE-EPIC. (Concluded.) By W. M.
THACKERAY. With Notes by GERARD FERNES.

AUSTRALIAN CRICKET and CRICKETERS. By F. R. SPOTTISWOODE.

IN A FOOL'S PARADISE. (A Short Story.) By OSWALD CRAWFORD.

CHIESS. (With Problems.) By I. GUNNING.

LONDON: WM. HEINEMANN, 21, Bedford Street, W.C.

ESTABLISHED 1851.

BIRKBECK BANK,

Southampton Buildings, Chancery Lane, London.

TWO-AND-A-HALF PER CENT. INTEREST allowed on DEPOSITS
repayable on demand.

TWO per CENT. on CURRENT ACCOUNTS, on the minimum
monthly balances, when not drawn below £100.

STOCKS, SHARES, and ANNUITIES purchased and sold.

SAVINGS DEPARTMENT.

For the encouragement of Thrift the Bank receives small sums on
deposit, and allows interest monthly on each completed £1.

BIRKBECK BUILDING SOCIETY.

HOW TO PURCHASE A HOUSE

FOR TWO GUINEAS PER MONTH.

BIRKBECK FREEHOLD LAND SOCIETY

HOW TO PURCHASE A PLOT OF LAND

FOR FIVE SHILLINGS PER MONTH.

The BIRKBECK ALMANACK, with full particulars, post free
FRANCIS RAVENSCROFT, Manager.

THROAT AND COUGH

Soreness and dryness, tickling and irritation, inducing
cough and affecting the voice. For these symptoms use

EPSS'S GLYCERINE JUJUBES.

In contact with the glands at the moment they are excited by
the act of sucking, the glycerine in these agreeable confections
becomes actively healing.

Sold only in boxes, 7½d., and tins, 1s. 1½d., Labelled:
JAMES EPSS & CO., Ltd., Homoeopathic Chemists, LONDON

ROBINSON & CLEAVER, BELFAST,

Were awarded the Grand Diploma of Honour—Highest Award for Irish Damask Table Linen, Edinburgh, 1890
Two Prize Medals, Paris, 1889.



IRISH DAMASK TABLE AND HOUSE LINEN.

Fish Napkins, 2s. 1½d. per doz. Dinner Napkins, 5s. 6d. per doz. Table
Cloths, 2 yds. square, 2s. 1½d. 2½ yds. by 3 yds., 5s. 1½d. each. Kitchen
Table Cloths, 1½d. each. Strong Huckaback Towels, 4s. 6d. per doz.
Frisled Linen Pillow Cases, from 1s. 2½d. each.

IRISH CAMBRIC

Embroidered Handkerchiefs, in all the
latest styles, from 1s. to 20s. each.

IRISH LINEN

Illustrated
Price-Lists
and Samples Post Free to
any part of the World.

COLLARS, CUFFS, SHIRTS.

COLLARS: Ladies' and Children's 3-fold, 3s. 6d.
per doz. Gents' 4-fold, 4s. 1½d. per doz.
CUFFS for Ladies, Gents, and Children,
from 5s. 1½d. per doz.

Best quality long-
cloth Shirts, 4-fold
Linen Fronts, 35s. 6d. half-dozen.
(To measure 2s. extra.)



Hemstitched:
Ladies', 2s. 9d. per doz.
Gents', 3s. 1½d. "

POCKET HANDKERCHIEFS.

BY SPECIAL
APPOINTMENTS TO
THE QUEEN AND
EMPEROR FREDERICK
OF GERMANY

ROBINSON & CLEAVER, BELFAST.

RICHARD BENTLEY & SON'S LIST.

NOTICE.—THE TEMPLE BAR

MAGAZINE for APRIL, 1894, contains, among other articles of interest:—*A Beginner*, by Rhoda B.ighton, Author of "Nancy," &c. *Chaps X.-XII.*—*Lord Chief Baron Abinger and the Bar.*—*A Canoe Voyage on a French River.*—*Red and Staff.*—*One of the Gargoyles.*—*Athens and its Acropolis.*—*By Fair Wondercraft.*—*Theodore de Banville.*—*An Interloper*, by F. M. Pearl, Author of "Near Neighbours," &c. *Chaps X.-XII.*

The Second Edition Ready on Tuesday next. THE PRIVATE LIFE OF NAPOLEON.

From the French of ARTHUR LEVY by STEPHAN LOUIS SIMÉON, Translator of "The Youth of Frederick the Great," &c. 2 vols., demy 8vo, 28s.

"The work is of exceptional interest, and sheds real light on the life and character of the first Emperor. It deserves a welcome in this country. We can commend the book as one that can be read with profit and enjoyment."—*Scotsman*.
"These valuable volumes are in every way well turned out; all we regret is the want of space to do them fuller justice. They will be in every historical library."—*Speaker*.

NOW READY.

WOMEN of LETTERS.

By GERTRUDE TOWNSHEND MAYER.

2 vols., crown 8vo, 21s.

"These are delightful volumes. The authoress has not only chosen good subjects, but she has the gift of piecing together her information skilfully, and of endowing the characters she depicts with some of her own vigour and vitality."—*Spectator*.

NEW NOVELS AT THE LIBRARIES

SECOND EDITION NOW READY. THE GREATER GLORY

By MAARTEN MAARTENS.

Author of "An Old Maid's Love," "The Sin of Joost Avelingh," &c.

3 vols., crown 8vo.

"Filled from end to end with sketches of character, satirical, ironical, humorous, poetic, tender, and infinitely amusing."—*Saturday Review*.

"No review can do justice to the many deep and delicate studies in this careful, brilliant, and picturesque book."—*Daily Chronicle*.

"Has high merits of pathos, of humour, of artistic colour, and pictorial suggestion."—*Pall Mall Gazette*.

"Rich in epigram and humour, both incisive and original, this work will rank among its author's best efforts."—*Morning Post*.

NOW READY.

THE DAUGHTER of the NEZ PERCÉS.

By ARTHUR PATERSON.

Author of "A Partner from the West," &c.

2 vols., crown 8vo.

NOW READY.

EVE'S APPLE. By M.

DEANE. 2 vols., crown 8vo.

"The book teems with thrilling incident and vivid description."—*Daily Telegraph*.

"Most admirably written, the style has the grace and ease which comes of care and thought. The author has placed a fascinating personality in the thick of an interesting period. Vivienne de Roseaubeau is a triumph of artistic creation."—*Daily Chronicle*.

NOW READY.

A DEVOTED COUPLE.

By J. MASTERMAN, Author of "The Scots of Westminster." 3 vols., crown 8vo.

"Miss Yonge seems to have flung her mantle over the author of 'A Devoted Couple,' and to have found a worthy successor. The story is a family one, full of a quiet domesticity of English family life with a spice of Indian adventure thrown in. A most agreeable, clever, and wholesome story."—*Scotsman*.

NOW READY

The ROMANCE of SHERE

MOTE. By PERCY HULBURD, Author of "In Black and White." 3 vols., crown 8vo.

"A story of singular ingenuity and power, an album to speak of brilliant character-sketches, graphic word-pictures, and trenchant epigrams."—*Daily Telegraph*.

RICHARD BENTLEY & SON, New Burlington Street
Publishers in Ordinary to Her Majesty the Queen.

SOME OF CASSELL & COMPANY'S NEW VOLUMES.

BY G. A. SALA.

THINGS I HAVE SEEN AND PEOPLE I HAVE KNOWN.

2 vols., crown 8vo, 21s. [Ready shortly.]

BY JOHN PENDLETON.

OUR RAILWAYS:

THEIR ORIGIN, DEVELOPMENT, INCIDENT, and ROMANCE.

With nearly 300 Illustrations.

2 vols., 24s. [Now ready.]

LORD A. LOFTUS.

THE DIPLOMATIC REMINISCENCES OF LORD A. LOFTUS,

P.C., G.C.B., 1862 to 1879.

Demy 8vo, Second Series, 2 vols., 32s.

[Ready shortly.]

The Second Series of these Reminiscences covers the period of Lord A. Loftus's residence at the Courts of Bavaria, Berlin, and St. Petersburg.

Now ready, price 6s.

STATESMEN, PAST AND FUTURE.

Vol. I. now ready of the Popular Edition of

PICTURESQUE AMERICA.

With Twelve Exquisite Steel Plates and about 200 Original Wood Engravings.

Royal 4to, handsomely bound in cloth gilt, gilt edges, 18s.

BY STANLEY WEYMAN.

THE MAN IN BLACK.

With Twelve Full-Page Illustrations by Wal Paget and H. M. Paget. 3s. 6d.

[Now ready.]

THE STORY OF FRANCIS CLUDDE.

6s.

BY STANDISH O'GRADY.

LOST ON DU CORRIGOR, TWIXT EARTH AND OCEAN.

With Eight Full-Page Illustrations. 5s.

[Now ready.]

BY E. W. HORNUNG.

TINY LUTTRELL.

6s.

[Now ready.]

CASSELL & COMPANY, LIMITED,
LUDGATE HILL, LONDON.

GEORGE ALLEN'S LIST

Will be published shortly.

A NEW WORK BY JOHN RUSKIN.

VERONA, and other Lectures. Delivered principally at the Royal and London Institutions, between 1870 and 1878. Illustrated with Frontispiece in colour, and about 11 Photogravure Plates from Drawings by the Author. Medium 8vo, cl. th, 15s.

This volume consists of five chapters, four of which were prepared by the Author to be delivered as lectures during his tenure of the Slade Professorship at Oxford, and one has been written since his resignation.

There will be 250 Large-Paper Copies on Arnold's Unbleached Hand-made Paper, with India Proofs of Plates, large post 4to, 30s.

* * The publication is being delayed in order to issue simultaneously in America.

NOW READY.

BY AUGUSTUS J. O. HARE,

Author of "Memorials of a Quiet Life," "Walks in Rome," &c.

THE STORY of TWO NOBLE LIVES:

Charlotte, Countess Canning, and Louisa, Marchioness of Waterford. In 3 vols. of about 450 pages each. Crown 8vo, 51s. 6d.

The Illustrations consist of 2 Portraits Engraved on Steel, 9 Portraits in Photogravure, 21 Plates in Photogravure from Lady Waterford's Drawings, 8 Full-Page Wood Engravings, and 24 Woodcuts from Sketches by the Author, &c.

The Special Large-Paper Edition consists of 300 Copies, with India Proofs of the Plates. Crown 4to, £3 8s. net.

A NEW COMPLETE EDITION OF HANS ANDERSEN'S STORIES and FAIRY TALES.

With an entirely New Translation by H. OSKAR SOMMER Ph.D. Illustrated with over 100 Pictures and newly designed Initial Letters by Arthur J. Gaskin, Master at the Birmingham School of Art. In 2 vols. of 410 and 440 pages, large crown 8vo, 6s. each. Sold separately.

A few of the Large-Paper Copies on a special make of Arnold's Unbleached Hand-made Paper still remain. Crown 4to, £2 2s. net. The 2 vols. not sold separately.

".....Much the most luxuriously equipped translation of Andersen's delightful stories that has yet appeared. The paper is pleasant to touch, the print pleasant to read, and the illustrations are excellent... The translation is eminently readable, and the book so daintily sent forth that it is a joy to have it in the hand."—*Athenaeum*.

THE LIFE and LETTERS of THOMAS

PELHAM DALE (sometime rector of St. Vedast, Foster Lane, City, London). Edited by his Daughter, HELEN PELHAM DALE. With 4 Photogravure Portraits, 6 Plates in Colour from Mr. Dale's own Sketches, Facsimiles of Letters from John Ruskin, and other Illustrations. In 2 vols., crown 8vo, cloth, 12s. 6d.; about 650 pages.

There is a limited Edition of 250 Copies on Large Paper, with India Proofs of Plates. Crown 4to, 20s. net.

BY SIR HENRY ACLAND.

THE OXFORD MUSEUM.

With Letters from John Ruskin. A Reissue, with new Preface by Sir HENRY ACLAND, and a Message from Mr. RUSKIN. With New Photogravure Portrait of Mr. Ruskin taken in August, 1893, an Engraving of one of the Museum Capitals, and a New Plan. Crown 8vo, cloth, 4s. net.

There are 150 Large-Paper Copies on Hand-made Paper. Crown 4to, 10s. 6d. net.

BY JOHN RUSKIN.

SESAME and LILIES. A Small Com-

plete Edition, containing the Three Lectures, "King's Treasures," "Queen's Gardens," and "The Mystery of Life," with long Preface and new Index. Crown 8vo, cloth, 5s.; roan, gilt edges, 7s. 6d.

THE BIBLE of AMIENS A Guide

to Amiens Cathedral. Being a Pocket Edition of Chapter IV. from the larger Work. Second Edition. Red leatherette, 12mo, 10d.

THE STONES of VENICE: Selections

for the Use of Travellers. 2 vols., cloth, 5s. each. Crown 8vo. Fifth Edition.

ST. MARK'S REST. The History of

Venice, written for the help of the few Travellers who still care for her Monuments. 12mo, complete in cloth, 1s.

GUIDE to PICTURES in the

ACADEMY of FINE ARTS, VENICE. New and Complete Edition, Revised and Corrected. In One Part. 8vo, 1s.

MORNINGS in FLORENCE. Being

Simple Studies of Christian Art, for English Travellers. Third Edition. 12mo, cloth, 4s.

Ruskin House, 156, Charing Cross Road, London.

SATURDAY, MARCH 31, 1894.

No. 1143, New Series.

THE EDITOR cannot undertake to return, or to correspond with the writers of, rejected manuscript.

It is particularly requested that all business letters regarding the supply of the paper, &c., may be addressed to the PUBLISHER, and not to the EDITOR.

LITERATURE.

Social Evolution. By Benjamin Kidd. (Macmillans.)

THE object of this able and powerfully written volume is to exhibit the necessary dependence of social evolution through all its phases—past and future—on religious belief, and the tendency of evolution in its turn to favour the religious in preference to the intellectual type of character. In biology Mr. Kidd is a Darwinian of the school of Prof. Weissman. He believes in the all-sufficiency of natural selection as the cause by which organic species have been raised to higher and higher grades of perfection, up to the appearance of man on the earth. But with the advent of the human race, endowed as it is with reason, there comes into play another power often opposed to natural selection and capable, unless held in check, of reversing its effects. This is the power, possessed by a rational individual, of foreseeing the consequences of his own actions, and of estimating their influence on his own happiness. For, in order to the operation of natural selection as an improving agency, it is necessary that the species should multiply beyond the means of subsistence, that in each successive generation more individuals should be born than can subsist and propagate their kind: in other words, a number of individuals must be periodically sacrificed to preserve the efficiency of the species. Variations for the better do not present themselves in each new creature; on the contrary, if Mr. Kidd is to be believed, they are exceeded in number by variations for the worse, a phenomenon which he attributes to atavism, the tendency to reproduce the original type (p. 37). Furthermore, when in the same species one group of associated individuals is fighting for its existence against another group, the necessity for active self-sacrifice becomes manifest, since that society has the best chance of success whose members are most willing to expose themselves to the brunt of a hostile encounter. Such subordination of individual to race interest is sufficiently provided for in all animals except man by the supremacy of unreasoning instinct. The unfit majority cannot combine against the fit few; the sexual and parental impulses reign uncontrolled by the prospect of inconveniences resulting from a large family; the combative impulse is unbalanced by any dread of pain and death. But with the dawn of reason all this is changed, for, according to Mr. Kidd's philosophy, "there is no rational sanction" for self-sacrifice of any

kind; and it would be especially foolish for any man or class of men to sacrifice their own interests to the good of unborn generations. It is here that religion steps in and saves the race from its own fatal enlightenment by a system of supernatural sanctions, encouraging social actions by the hope of divine rewards and repressing anti-social actions by the fear of divine punishments. In the first, or militant and predatory type of civilisation, devotion to the family and the state was the qualification supremely necessary to success; accordingly, it flourished under the protection of the tribal religions and perished with their decline. By virtue of its greater military efficiency one city, Rome, finally succeeded in uniting the whole civilised world under its dominion, and used its position to plunder the subject races without restraint. The choice then lay between a relapse into the earlier stages of militarism, and a change of route leading the foremost representatives of the human race along a new path of peaceful industrial evolution. The second alternative was impossible without the introduction of altruistic sentiment on a large scale, and this desideratum was supplied by Christianity. It introduced the idea of humanity, unknown before, and enforced its recognition by the most tremendous sanctions. It taught the equality of all men before God, and thus led to the abolition of slavery. But for a long time the self-sacrifice demanded by altruism was only realised under the form of extreme asceticism, such as we read about in the lives of the saints. The Reformation, by putting an end to this practice, set free a large fund of disinterested feeling which has since found a more appropriate outlet in promoting the happiness of others. Hence the great superiority (assumed by Mr. Kidd as beyond dispute) of the Protestant and Teutonic to the Roman Catholic and Latin nations in humanity, in tenderness and benevolence of feeling. The consequences for social evolution have been most momentous. For altruism means emancipation: it means the admission of ever increasing numbers to competition in the struggle for existence, and along with the widening of the field for selection a continual raising of the highest standard of efficiency reached, with an increasing advantage to those communities where the principle of emancipation has been most thoroughly applied. It may be objected that the surrender of power and privilege by the upper classes has not been due to any such sentimental considerations as are here assumed, but to the increased strength of the unemancipated classes, to the revolutionary literature disseminated among them, to the selfish ambition of high-born demagogues who have deserted their own order to gain a higher or more profitable position as leaders of the people. But Mr. Kidd will not hear of any such explanation. He thinks that the governing classes have at all times been so much stronger than the rest of the community that nothing but a deep conviction of the justice of its claims would ever have made them yield to the demands of the class below them. Nor have the limits of concession yet been reached. The admission

of the masses to political equality is but a step towards their complete industrial enfranchisement. Equality of opportunity for all is the goal towards which we are tending. The same education, and apparently the same start in life, will then be given to all; and, thanks to the increasing altruism of the rich, whatever rearrangements of property and taxation may be found necessary as a means to that end are to be peacefully effected by the ordinary processes of legislation. It would be a great mistake to call the contemplated ideal a socialistic one. Mr. Kidd is utterly opposed to Socialism, on the ground that, if consistently carried out, it would involve a limitation of the birth-rate to the number strictly necessary for the maintenance of a stationary population, thus putting an end to natural selection, and therefore, on his theory, leading to the degeneration of the race.

Such in its briefest outline is the social philosophy expounded in a volume more remarkable for vigour of style, facility of generalisation, and hardihood of assertion, than for correct reasoning or accuracy of historical knowledge. To begin with, Mr. Kidd plays fast and loose with the idea of natural law. The theory of natural selection is entirely deductive, and assumes as axiomatic that all the phenomena of the organic world are produced by mechanical causation. Once admit the possibility of supernatural interference, conscious and benevolent, with the course of evolution, and there can be no conceivable reason for ascribing the progressive development of living forms to a method so wasteful, so clumsy, and so cruel as that of the survival of the fittest—the extermination of the weak by the strong. But whatever considerations shut out the supernatural from biology equally shut it out from social science. If the one course of development can be explained by natural causes, so, and much more, can the other. Now, to Mr. Kidd, religion is nothing if not supernatural (p. 113). Indeed, according to his view, the sole function of religion is to provide what he calls "an ultra-rational sanction" for conduct injurious to the individual but beneficial to the society to which he belongs (p. 103)—in short, to apply selfish motives for performing what seem to be unselfish actions. And this leads us on to another difficulty. Mr. Kidd is always railing against a certain undefined entity that he calls reason. It is "the most profoundly individualistic, anti-social, and anti-evolutionary of all human qualities" (p. 293). Such epithets are indeed fully merited if it be true that "the teaching of reason to the individual must always be that the present time and his own interests therein are all important to him" (p. 78). This is like saying that the sense of sight is anti-social, or that language teaches a man to take exclusive care of his own interests. Reason is the power to construct and connect general notions; and as solely through it are we enabled to think and to share each other's thoughts, it is the most social of all our faculties. It discovers the means for attaining whatever ends we set up, whether selfish or social: nay, through it we have

constructed those ends, and the more impersonal, the more universal they are, the more victoriously is its energy displayed. The pretension to set religion beyond its reach is utterly chimerical. All great religious teachers have used it to make converts: that is, they have drawn what seemed to them logical inferences from what seemed to them acknowledged facts. Mr. Kidd's own favourite religion amounts, in substance, to saying, "If you do not love your neighbour as yourself, you will be damned. We have this on the word of the Creator of the world, who appeared once on the earth in human form, and proved His identity by rising from the dead." Now, this may be appealing to a rather low motive, and, also, it may not be true; but granting it to be true—and on no other assumption can it claim obedience—I, for one, can see nothing irrational about the command, although I should scruple to call it altruism.

It is to be supposed, then, that by ultra-rational sanctions Mr. Kidd means rewards and punishments imposed by a supernatural power. But what sanctions of the sort has Buddhism? In answer, he can only refer to Karma. This means that our personality is the creation of the actions performed by someone else, now deceased, for whose faults we suffer, and that we in turn are making the Karma of a still unborn individual who will bear the consequences of our misdeeds. I fail to see what motive such a doctrine appeals to, except the quite disinterested wish to spare suffering to other people after we have ceased to exist—a motive quite open to any Positivist or Utilitarian. But how little Mr. Kidd has studied religion may be seen from his astounding assertion, that all religions agree in teaching that "right and wrong are right and wrong by divine or supernatural enactment outside of, and independent of, any other cause whatever" (p. 113). Such is certainly not the teaching of the Roman Catholic Church as interpreted by its greatest doctor, St. Thomas Aquinas. To maintain it indeed would be fatal to the moral efficacy of any religion by leaving open the chance that God said what was false and would not keep His promises.

A religion of sanctions in Mr. Kidd's sense of the word—that is, a religion appealing to selfish hopes and fears—can never be a school of altruism. Its moral commands will inevitably be interpreted in such a manner as to involve the smallest amount of self-sacrifice and the largest amount of purchasable pardon for self-seeking. Of course I am speaking of average men, not of those exceptionally gifted persons who would devote themselves to the good of others under any system. And therefore, supposing Christianity to be the sort of religion that it is assumed to be by this author, it could not have had the emancipating influence with which he credits it, for class-emancipation formed no part of its original programme. In point of fact, Christian teaching was neither the sole nor the chief cause of the abolition of slavery. Slavery was first condemned as a violation of natural right by certain Greek philosophers long before the Christian era;

and legislation of a kind favourable to emancipation was initiated by Roman jurists imbued with the spirit of Stoicism long before the conversion of the Empire to Christianity. The economical disadvantages of forced labour and the closing of the slave-markets by a series of political and military events quite unconnected with religion did the rest; and it is notorious that the human chattels of the religious houses were the last to be manumitted. With the discovery of America and the opening up of Africa came a revival of the hateful institution under forms worse than any known to classical antiquity; and in this revival some very pious Christians bore a prominent part, while none that I know of raised a protest against it. At last a protest came, but it was uttered by the rationalistic philosophers of the eighteenth century and was first put into the form of law by the anti-Christian Convention of France. So with the whole emancipating movement of modern times. In all its phases it has been originated and supported by rationalists, and, until lately, has counted many devout religious believers among its most strenuous opponents. I am well aware that quite recently the public opinion of the religious world has undergone a great change in this respect—a change well illustrated by the very book I am reviewing—but it is a change for which their religion is no more to be thanked than for their acceptance of the Darwinian theory, both being due to the serpentine rather than to the dove-like qualities of pietism.

The tendency towards political and social equality is not peculiar to modern times or to Christian civilisation; it began in the city-states of ancient Greece and Italy, and has been continually stimulated in after ages by the classic record of the victories then achieved on behalf of the disfranchised and oppressed. It matters nothing whether the lower classes of that *régime* were or were not themselves a slave-holding aristocracy; it is enough that they were poorer and more numerous than the class from whom they succeeded in wresting a share of power. In this connexion a dilemma suggests itself, either alternative of which is fatal to the view of modern reforms put forward by Mr. Kidd. If the Demos and the Plebs made good their claims to political equality by force, what becomes of his theory that the power-holders in any community occupy an impregnable position? But if, as is more probable, they, like the unenfranchised classes of modern Europe, were greatly helped by the generous sympathy of some among the privileged aristocracy, what becomes of his theory that the growth of democracy is exclusively due to Christian altruism? If Mr. Kidd would but read the history of Greece and Rome, his faith in human nature might be a little raised, and his faith in the sole saving efficacy of the Nonconformist conscience a little shaken. But let him study it at first hand; let him not repeat, on the worthless authority of such a writer as Lewes, such a gross misstatement as that no Greek ever embraced any conception of humanity (p. 134). And let him learn to read with a little more care than when, with his Gibbon open before him,

he could write as if during the whole course of Roman history the Plebeians were debarred from intermarriage with the Patricians, and as if the latter almost exclusively possessed "wealth and honours, the offices of the state and the ceremonies of religion" (p. 257). While on this subject I may mention that one of the latest, most learned, and most judicious historians of antiquity, Adolf Holm, ascribes the success of Rome not to her military superiority, which is very questionable, but to her reputation for justice, which induced her neighbours continually to invoke her arbitration in their quarrels, or to place themselves under her protection.

The revolutionary and democratic movement is, according to Mr. Kidd, to continue up to the point of securing everyone a really fair start in the race for existence. It does not appear by what machinery competition is to be suitably distributed among all the channels of enterprise: whether the mechanical trades are to be exclusively supplied by the failures of the learned professions, or what is to be done with the surplus population. Are the last in the race to be simply starved, or, in accordance with the benevolent suggestion of Mr. Francis Galton, to be treated kindly as long as they do not marry? At any rate, Christianity having conducted us to a competitive millennium where the race shall be most surely to the swift and the battle to the strong, will then have for its principal function to see that the hindmost are duly handed over to the devil. In other words, it will have to prevent the establishment of complete socialism, of a system under which the produce of labour would be distributed equally rather than in proportion to services done. For Mr. Kidd has actually persuaded himself that the residuum, in the struggle for existence, would have it in their power to enforce a system of equal distribution against the winners in the fight, the fittest to survive, whose interest it would evidently be to maintain a system that had brought them, and would probably bring their children, to the front; and this, too, after insisting that, in all previous stages of modern evolution, the position of the classes holding power has been impregnable as against any attack from without not seconded by their own altruistic feelings—a notion, by the way, not very consistent with the assertion that, in England during the nineteenth century, the educated classes have set themselves against nearly every progressive measure (p. 236). "But," says Mr. Kidd, "it is the teaching of reason that all should share alike" (p. 76). Reason cannot teach anything so absurd as that all should share alike, if by that apportionment the wealth to be divided among them is destroyed. Besides, have we not been told that reason teaches every one to care exclusively for his own interests? and how can it be for the interest of the strong and efficient that the weak and worthless should fare equally well with themselves? The truth is that misology brings no luck: the enemies of reason take their punishment into their own hands, and are buried under the ruins of their own incoherent and unstable edifices.

Briefly, then, what I find in Mr. Kidd's volume is but a reiteration and expansion of the old discredited dogma, that morality is, in the long run, impossible without supernatural religion, followed up by a disproportionate estimate of the part played by morality in opening a career to talent. Instead of solid arguments and facts, this thesis is supported by bare assertions, by transparent fallacies, and by flagrant misrepresentations of history. I agree with the author in holding that the future belongs rather to the competitive than to the socialistic régime. Unlike him, however, I hold the ultimate success of freedom to be guaranteed, not by the permanence of avowedly irrational beliefs, but by the conscious reason of man co-operating with the immanent reason of things. What should survive if not the law of survival itself? The refusal to multiply is the one uninheritable habit, a savour of death unto death. Like the victorious grace of Pascal, the upward pressure of life can never want defenders, for it forms them itself by its omnipotent force; and the highest, most successful manifestation of life must always be reason, that reason which is the constitutive principle of righteousness and truth. Only a slight amendment is needed to make the great saying of Hegel as accurate as it is profound. All that is, is reasonable; all that is reasonable is, or will be.

ALFRED W. BENN.

The Lower Slopes. By Grant Allen. (Elkin Mathews & John Lane.)

THOUGH Mr. Allen allows us to range him with the lyric poets, lest we should suspect that even in thought he ever whispered "sublimi feriam sidera vertice," he adds an apologetic second title, which, however, as it is rather fantastic, we will suppress. But if he does not, save perhaps once, quite touch the stars, he need not fear to subside into the even ranks of our modern minor minstrels. "A rare and fitful votary at the shrine," as he calls himself, he has yet to learn the trick of their sweet jargon and of their impressively vague suggestion of just nothing at all. Having a good deal to say, and wanting badly to say it, and not caring overmuch how he says it, or whether we shall like it or not, the versatile and aggressive mocking-bird is not likely to be lost in the chorus of tomtits. So this dainty little volume will not stand in the light of the numberless other little poetry books equally or still more elegant, nor in truth will they in its. For, after all, we are not everyone of us children or young ladies; and some few there are who can relish a partridge, even though he be a trifle tough and would have borne hanging another day. But they do not touch pastry.

When Petrarch blandly apologises for the verses which he had written "in sul mio primo giovenile errore," he disarms us by the plaintive appeal—"Spero trovar pietà non che perdono," which, as every wise poet knows, is the surest way to secure

something else more flattering. A similar appeal is implied in the publication of this selection from Mr. Allen's early poems, and though it is not precisely hinted at—for that would imply retraction, a weakness foreign to his nature—the appeal must be admitted. We may therefore take it for granted that he has recalled—though we should be surprised if he had—whatever we choose to regard in his early verse as injudicious or unpleasing. What loophole then have we left for assault? Only the judgment which he has exercised in the present selection from his stores. Without knowing what has been rejected, we are rather in the dark; but my own impression is that they were not always those which we should have viewed with indifference or disapproval. Some that he has selected are likely to offend, and perhaps to be regarded as printed milestones indicating how much farther the author ventures to go in manuscript. Such a view is probably false, and for this reason. Throughout Mr. Allen's admirable work in so many various fields there seems to recur at intervals one defect, a momentary lapse of taste and judgment. He seems for an instant to have lost all perception of how a sentence will look in print, or whether it will jar upon the susceptibilities of those whom he wishes to conciliate. In a critic of such rare refinement and nicety, this can scarcely be attributed to native roughness or want of care. It is probably due to a nervous hesitation and over scrupulosity. Some of the most outrageous affectations ever printed have sprung from sincerest candour and humility. You feel something strongly; you write it spontaneously, and in perfect taste. You read it again in another mood, and doubts begin to arise. It looks so personal, so effusive—what will the world say to this *épanchement de cœur*?—suppose Fang should parody it in the *Guillotine*! So you hesitate, strike it out, restore it, doctor and tone it down, and end by printing it as a horrible, artificial, disgusting affectation. It is like spelling; once hesitate and you are lost. In the selection and revision of his early poems, Mr. Allen would be peculiarly liable to this nervous vacillation, and his second thoughts would probably be less judicious than his first.

The matter of these poems, the subjects, and the attitude of the author will probably cause more criticism than their manner. Here they will be discreetly ignored. Personally I protest against most of them: I expected to: I am satisfied. To find myself in agreement with Mr. Allen on any question whatever, critical, social, political—such axiomatic common ground as the weather, Mr. Gladstone, or the multiplication table does not count—would indeed be a painful breach in a friendship which has subsisted for a quarter of a century without one cloud of acquiescence, concession, or retraction on either side. His philosophy I denounce as heretical, yet delight in; it is a pleasure to confound his detestable cut-throat politics; his panaceas for social ills I regard as deadliest poison, yet I would not have him drop them. Alas, there are so few people left now who are really worth disputing with, or who know

how to contradict with spirit. It may perhaps seem unfriendly not to pour out a few precious balms respecting such deliberate provocations as his "Psalm of the Commune" and his "Sunday Night at Mabilly," but I refrain—because I must. Pages of prose vituperation would only be opposing a musket volley to the Maxim guns of verse. Like Lobengula, I yield to the superior weapons in which I am wholly unskilled.

Yet, after all, what is one man's poison may be another's meat. There are a good many people about now who say they are sincere in thinking that Gambetta was a holy man, and the Commune a benignant and beneficent dispensation of Providence, and the oldest and most Scriptural of female professions a diabolical plot of the rich for degrading the poor. Seeing eye to eye with Mr. Allen the wrong side of the mirror, they will find what is best in their aspirations invigorated by the earnest fervour of his protests against vice and stupidity in high places, and their extravagance restrained by the tinge of pathetic pessimism which already streaked his early poems. Nor will even benevolent Orthodoxy fail to recognise the evangelistic spirit in which he preaches, in season and out of season, doctrines which promise no reward of pleasure, profit or popularity.

From the purely poetical point of view, Mr. Allen's verses are, in the first place, peculiarly interesting. Not always original, because he has not taken pains to cunningly suppress all that suggests imitation, they do display an unmistakable *cachet*. Some pieces, of course, betray youthful inexperience, and give the impression that his diction was inadequate to the thoughts which he wanted to express. But almost throughout we can trace that singular personality, which so many I could name, in all else as the poles asunder, have learnt to admire, to respect, and to love. There is the fervid, rapidly shifting, kaleidoscopic imagination, which instantly from one or two bright fragments evolves an elaborate symmetrical design of fancy; there is the instinctive felicity of expression in which, if only he took more pains, not even Mr. Stevenson would be his master; there is his attitude to all science and all truth, the humble awe of the novice energised by the enthusiasm of the zealot, and allied to this, that propagandist fervour, that mania of exposition, that remorseless insistence on lucid, detailed, and mathematically exhaustive explanation which sometimes exasperates us by its prosaic pedagogism; that varied range of acquired knowledge, and still more that unequalled universality of interest and curiosity; most of all his passionate, if somewhat distorted, sympathy with suffering, his love of justice and hatred of wrong, his abiding sense of the greater something which lies behind and above the sciences. Poetry which reflects, however imperfectly, these characteristics can hardly fail to be deeply interesting. The reader may easily trace them for himself through the different poems.

Mr. Allen's versification is either at times careless, or he holds some canons which I do not understand. He frequently crowds

additional short syllables into the line, and once perpetrates a strange freak, thus :

"In being's endless, widening chain,
Through higher types and higher again."

Here and there, too, he wantonly uses ugly words and expressions; for instance, the Scotch words in his "Sunday at Braemar." "Pessimist," "Forgetme Not," and the "Epitaph on Miss Levy," are perhaps the best examples of his pathetic lyrics. "A Vindication" is a reprisal of the Museum upon the Puseum: so innocently playful that they are not likely to suspect its noble and remorseless satire. No more ingenious or fantastic ballade has been written in English than that on "Evolution," which is here reprinted. Still more ingenious—at least harder to do well—is the little fairy poem, "In Coral Land"! It is as exquisitely tiny and fragile as can be, and, moreover, its tropical colour is just perfect. These beauties are dignified by a deeper import in the fine poem "Only an Insect," which appeared some years ago in the ACADEMY. Unfortunately, Mr. Allen has now altered three epithets with disastrous effect, and has restored the last verse which he suppressed before. It adds nothing to the effect; it is argumentative and ends with something akin to a quip. Suppress it, and the poem ends with a superb climax, the last line forming a pathetic little refrain or reminiscence, gently bringing the mind down from the heights of the abstract to the concrete example. The ancient poets understood this; our musicians understand it, who after the last note add a few simple instrumental bars.

I am by no means alone in thinking that this singular poem, so delicate yet so strong, so passionate yet so finely chiselled, if only it were widely known, would be enshrined among the rarest gems of English poetry.

E. PURCELL.

Junius Revealed. By his Surviving Grandson, H. R. Francis. (Longmans.)

THE chief merit of this volume lies in its brevity. Less than a hundred pages, title-page, preface, and everything included, are contained within its covers; and even of this small total not an insignificant number of paragraphs possess but little bearing on its subject. The quaintness of the dress of Sir Philip Francis, his penuriousness in trifles, his horror of printed circulars, and the grandiloquence of his language when excited over the weaknesses of his friends and relations, are all of them matters of considerable interest to his descendants, and even to students of an illustrious figure in the political world, while many of the characteristics are shared by other persons of less distinction in life; but they have slight, if any, relevancy to the discussion of the author of the Letters of Junius. Mr. H. R. Francis travels far and wide in search of matter which may seem to have some value in elucidating his theory. The letter from a distinguished military engineer, which appeared in the *Times* at the end of May, 1893, suggesting that a corroboration of the suspected identity of the author might be found in the name, "Francis Junius," of a

popular and courageous preacher in the Netherlands in the sixteenth century, is even reprinted by him in his preface as supplying a conjecture worthy of acceptance as a valuable argument.

The main point in the volume consists of the identity with the feigned hand of Junius of the handwriting on an envelope containing some complimentary verses. A poetic effusion in honour of Miss Giles, a young lady of many accomplishments, was sent to her by some admirer in 1771, when Francis was at Bath. The envelope in which it was enclosed was extant very recently, and a facsimile of it was taken many years ago. "This envelope," says Mr. H. R. Francis, "is unquestionably in the feigned hand of Junius." Several years later, when the author of this volume was on a visit to Lady Francis Puller, a daughter of the lady whose gifts of mind and body formed the subject of the poem, she produced for him some specimens of youthful poetry given to her by Sir Philip Francis, and among them was a copy of the lines which had been sent to Miss Giles. The value of this testimony, if it have any cogency whatever, turns on the handwriting of the original envelope; and the analyser of the value of arguments entertains no prepossession in favour of the evidence of experts in writing, even when such an authority as Mr. Chabot is brought upon the scene. Did not, for instance, another such inquirer, Mr. William Cramp, who believed Lord Chesterfield to have been the author of the epistles of Junius, publish a pamphlet to prove that the amanuensis employed for the copying of the letters was no other than a lady, the wife of Solomon Dayrolles? Have not many such persons of weight on this point contended that the Junian manuscripts were written in their author's natural handwriting; and was not Junius himself sometimes afraid lest his handwriting might come too often under the eye of others, and so afford a clue to his identity, a suspicion which could not have existed in his mind had his penmanship been feigned?

If this point is not accepted as proving conclusively the identification which Mr. Francis seeks to establish, the other pages of the little volume need not detain the enquirer for any length of time. The variations in spelling, such as "compleat" and "extream," which are brought forward as further corroborative testimony in favour of the authorship by Francis of the famous Letters, can be found at that date in many another person of good position and average education. Far more important in their bearing on the subject are the sentences in which Mr. Francis urges that the feelings and prejudices of Junius towards the leading politicians of the day met in the person of his grandfather more fully than in the case of any prominent character of that time. But though such arguments are not destitute of force, for in this point the Franciscan has much to urge, they cannot dispel the conviction, felt by most of us, that the author of Junius was a person of much greater authority, of much higher position in the world, than Sir Philip Francis ever succeeded in acquiring.

Considering the friendship of Sir Philip

with Edward Dubois, and the part which this well-known editor and man of letters played in connexion with Sir Philip, it is a little ungrateful of Sir Philip's grandson to speak of him as "a Mr. Dubois" (p. 70).

W. P. COURTNEY.

Letters from the Western Pacific and Mashonaland, 1878-1891. By Hugh H. Romilly, C.M.G. Edited, with a Memoir, by his brother, Samuel H. Romilly. Introduction by Lord Stanmore. (David Nutt.)

A CAREFUL reading of this book will not help to allay the suspicion, entertained even by those who have not had their misgivings stimulated by actual experience, that all is not right in regard to the administration of the scattered territories over which England exercises lordship. Had Hugh Romilly intended to write an indictment of the Colonial and Foreign Offices, he could not have accomplished his purpose more effectually than by this temperate and almost unwilling recital of facts, as set down in private letters to his friends. For it is not only that in him a splendid fellow, one of the army of pioneers whose indomitable pluck and never-failing patience have gained for us our imperial position, was sacrificed needlessly; but it is made abundantly plain that Romilly was only one victim of the pernicious system which obtains at Downing-street. The ranks of our upper middle classes supply an abundance of such men as Romilly, with the result that we use them with cynical indifference to their well-being. Their lot is very similar to that which in the commercial world a humbler army of "sweated" are called upon to experience. Romilly's case was a pitiable one. In him we lost an Englishman singularly endowed with the capacity for serving his country, and more than ordinarily zealous in that service; a man, too, with a high sense of the abstract rights of humanity and of the particular rights of the aboriginal peoples. Over and over again he was left in the midst of savage and cannibal natives: a ruler with absolutely undefined powers, and with no means of enforcing his authority or of protecting himself should the natives prove hostile. It speaks volumes for his personal qualities that he was able to come through a variety of extremely difficult situations with a whole skin. He was moved rapidly from place to place, thrown on to the shore as it were with no authority to build himself a fortified residence, no provision accorded, as in the case of his office of Consul in the New Hebrides, for any kind of dwelling. Here he received no "general consular instructions"; and to complete the irony of the situation, he was censured for not complying with regulations of which he had never heard, and told to collect fees by means of official stamps, the stamps themselves not being forthcoming. In the end, at the early age of thirty-five, Romilly succumbed to the successive hardships to which his health had been exposed. Fever after fever, blood-poisoning, starvation, and unwholesome food, and above all the Robinson Crusoe-like isolation to which he was condemned in New Guinea and elsewhere, told

at last upon a constitution exceptionally robust. A life which might have been spared to accomplish great things for his country was sacrificed; while one of the best of good fellows and straightest of men was taken away from an extremely large circle of friends, and a career, full of social and political promise, was arbitrarily closed.

One opens a book of this kind with misgivings. It is bulky, and one anticipates that it will prove to contain much that is trivial and redundant. But, although there is some little repetition of incident, almost every other page contains an interesting and even astonishing fact; while the frank candour of the man, and the cheerful, whole-hearted and conscientious way in which he did his work, endear him to us. He was a thorough Englishman, facing danger and glorying in it; and so long as he felt his labours were appreciated, and until the time when the callous indifference of Downing-street became too much for a sick man suffering terrible hardships to endure philosophically, nothing approaching a murmur escapes his lips. The pains he took to keep his mother in the dark as to his real position throws a pleasant light upon his character.

It was unwelcome to him to have to inflict punishment upon the inhabitants of various islands for outrages and murders which in nine or ten cases resulted from the aggressive cruelty of white men. But a much more congenial task next fell to his lot. The Queenslanders had unlawfully kidnapped a number of islanders, and it became Romilly's duty to return these natives to their various homes. This was a most difficult and intricate task. To effect a landing was in itself fraught, in many instances, with great danger, and in one case Romilly nearly lost his life by the capsizing of his boat. It must have been a bitter thing for him that these liberated labourers turned out afterwards to be the principal disturbers of the peace in the Pacific Islands; their association with lawless white men had done them no good.

The book is lightened by repeated touches of humour. Romilly's keen sense of the ridiculous must often have stood him in good stead. The Pacific islanders are evidently highly emotional, but their emotions are very much on the surface. When Romilly left Rotumah, the men and women were in tears; but he discovered afterwards that an hour sufficed for their complete recovery. He tells us that in Fiji the roads over the hills are cut straight up and down, going over the highest peaks, the reason being that it was necessary for the natives, when these roads were made, to get an uninterrupted view of the country as often as possible to guard against ambushes. The bridges, too, seem to be designed to impede rather than facilitate travel, for the horses constantly tumbled through them into the creeks and had to be dug out of the mud. The Fijian mummies appear to indulge in pranks not unlike those which beguile the fellahin of Egypt; but the account of a bird—a megapode—which lays an egg bigger than her body, must be taken, as Mr. Samuel Romilly

says, with a certain reservation. These islanders have some pretty fancies, for at Rotumah the girls showed their sentiments toward Romilly by sticking him all over with flowers, so that he looked much like a jack-in-the-green. They appear to be absolutely devoid of certain moral qualities, gratitude included. They never offer thanks for benefits received, though they cherish a lively expectation of favours to come. Like the Japs, they never kiss; while in Rotumah, the Sau and Mus, dual rulers, suggest points of resemblance with the Mikado and Tycoon of Japan, though the analogy is by no means complete. They have some wonderful legends, too; and the Rotumah Hercules may be commended to the students of folk-lore. Their fancy takes a practical turn sometimes, as shown by the clever way in which the Papuan girls contrived to inveigle the bluejackets out of their tobacco and knives.

Cannibalism in many of the islands is evidently as rife as ever, and some of the stories Romilly tells are not a little gruesome. The digestive capacities of the Papuans are wonderful; their feasts last for a fortnight, and the meals go on without intermission. Pig is their favourite animal food, as it is of many other primitive peoples, our own agricultural labourers, for instance; but they are adroit fishermen, and are fond of a fish diet, and by no means despise kangaroo and wild boar, though they do not appear to put themselves to the trouble of killing these animals singly: they prefer to take them *en masse*, firing the bush, and driving them into an enclosure, and spearing them. Romilly certainly did not get much chance of indulging his sportsmanlike propensities; his deeds of daring lay in other directions. One of these may be fitly mentioned in conclusion. In Fiji a native dinner is brought to an end by drinking kava. The natives chew a quid of yangona for about ten minutes, and deposit it in a big bowl, which constitutes a loving cup, from which everyone is expected to drink. One shudders vicariously; but when one remembers that presumptuous zeal for trying the quality of all the strange drinks exposed to the unwary at the Colonial Exhibition prompted one to swallow a glass of kava, one shudders for oneself.

J. STANLEY LITTLE.

NEW NOVELS.

The Greater Glory. By Maarten Maartens. In 3 vols. (Bentley.)

The White Aigrette. By Vin Vincent. In 3 vols. (Hurst & Blackett.)

Baptist Lake. By John Davidson. (Ward & Downey.)

A Modern Xanthippe. By Walter T. Arnold. (Sonnenschein.)

Deferred Pay; or a Major's Dilemma. By Lieut.-Col. W. H. M'Causland. (Digby, Long & Co.)

My Dead Self. By William Jameson. (Chatto & Windus.)

The Rousing of Mrs. Potter, and other Stories. By Jane Nelson. "Pseudonym Library." (Fisher Unwin.)

If Maarten Maartens' art were painting, he

would have produced canvases filled with figures as the Old Masters did. But—and in this he would be unlike some of the Old Masters—in a picture where all was definite his principal figures would have stood out clear and unmistakable in the highest of high lights. The stage of *The Greater Glory* is crowded with personages; there are so many that of the host but few remain on the mind. These few, however, are masterpieces. Baron Rexelaer, of Deynum, the old ruined nobleman with only the best vices of aristocracy, pride of race and pride of place, makes a strong contrast to the impostor Count Rexelaer, who stoops to base and cowardly intrigues, but rises as the other declines. The wives are also contrasted—the White Baroness, the gentle high-souled lady with her rigid Romanism, and the Mulatto Countess, coarse, ignorant, and self-indulgent. Their very children are contrasts: the Baron has an only daughter, the Count an only son. The story is a bold one. Above what, with grim irony, he calls "high life"—the sordid and seamy side of which he portrays with an unflinching hand—Maarten Maartens brings out the higher life, "the greater glory," of pure motives, of great thoughts, of self-sacrifice. The reader is made to see the veritable truth behind appearances, to which it so often gives the lie; and the harmony pervading the book consists of combinations of the air set in the beautiful argument to the story: "There be climbings which ascend to the depths of infamy; there be also—God is merciful!—most infamous fallings into heaven." The Count climbs, the Baron falls. The episode of the dying Marquis, who so strangely descends upon Deynum, yet more strangely to fulfil the destinies of the Rexelaers, is one of the greatest things in the book. He and his servant Antoine, whose religious faith gives his scoffing master his only hold over him, are remarkably true to human nature. But it would be difficult to point to any character or incident which is not true, either to human nature or to that high order of imagination which may safely be left to supplement experience. The story is as noble in teaching as it is bold in treatment, and among its charms should be mentioned the strokes of humour which so happily serve to light up its serious purpose.

Daisy, Jack, Charlie, good old well-worn names, do duty yet again in *The White Aigrette*, which is, of course, a story of soldier life. Jack Fortescue, the soldier, is a middle-aged captain, with a past (several pasts, in fact), curly greyish hair, an overwhelming load of debts, a fascinating manner, and a tender heart. In spite of everything, one likes Jack, perhaps because Daisy Gardiner, the beautiful young heiress, who is really a charming girl and not a bad judge of character, loves him so absolutely. Charlie, the boy-lover, is good. In contrast to Jack, with his sins and his ever-ready belief in all that religion teaches, is Captain Abel Brown, "son of Hatswell & Brown, ironpolishers, of Manchester," who is an agnostic, a self-effacing, honest, blameless man, and a brave soldier. But Jack was physically brave too. One needs only to learn that Daisy's father was a financier,

and that his business affairs are left to the care of his partner, "Mr. Wallace, of the Stock Exchange," to understand that ruin looms large and near. Ruin comes; the Gardiners find out who were their true friends; and Daisy rejects Jack, who goes thereupon to Egypt, and enters into battle. There is nothing new in the story, either of matter or thought; but the manner of its telling is so artlessly engaging that one is carried pleasantly on to the end.

When you have a nineteenth-century boy of fifteen and a half, who is desperately in love and anxious to be married, the parents who are almost at a word induced to consent to his marriage are a small and secondary surprise to you. This is but one of several marvels in Mr. Davidson's *Baptist Lake*. The hero himself is only credible on the supposition of his mother's husband, whose bane he has been all his life, that he has no soul—is, in fact, a male Undine. But Undine's gay mischief and innocent thoughtlessness become in him a deliberate system of wickedness, social fraud, and villainy. Even though you leave him married, you have not the remotest hope that marriage, which gave Undine a soul, will do anything for him except, probably, kill his wife's soul. An approved way of ending a story just now is to drive your hero or heroine into the most uncomfortable position possible, and there to leave off, with a problem unsolved. It is only the inventor of *Baptist Lake* who could cope with the married life of that singular creature and Alice Meldrum, and one questions whether even he could make much of it. The book is clever and brilliant beyond all doubt, at times even fascinating; but it lacks sanity. The characters pose as realistic studies of ordinary persons. Measured by that standard, they are wanting. Measured by the standard of extravagance, they are wanting too: from that point of view they are too ordinary. One wonders here and there whether Mr. Davidson has not had some actual person in his eye, whom he dresses in fantastic colours. This is especially the case with Baptist himself, who is full of reminiscences of a literary person (though Baptist is not literary) well known in society. The most lifelike people in the book are Mr. and Mrs. Inglis, a hearty, healthy, honest Scotch couple; but their consent to their school-boy-son's wedding puts them out of such a category after all, while their previous sober and rational ways disqualify them for any other.

Mr. Arnold's subject is of a somewhat time-worn kind, which has of late fallen much into disrepute; but from his point of view *A Modern Xanthippe* is amusing enough. The French setting of the story may give it a fresh attraction for English readers, though everyone is familiar, in Thackeray and Dickens, with foreign noblemen who captivate all the women in a book at a glance, but prove on further investigation to be thinly disguised rogues and swindlers. Nevertheless, by means of a couple of heroes of this sort, M. Présalé restores the happiness of his home, which Madame Présalé, acting on the advice of Madame Pichinette, a redoubtable man-hater and

the fictitious Count's first conquest, had done her best to ruin. The cleverest thing in the book is the sketch of young Victor Vasistas, who began life as a grocer's assistant. But the muse was too strong for him. He must write. He and his charming young wife go to Paris, innocent as a couple of children; and he divides his time there between reading his MSS. to any one he can persuade to listen to them, and falling suddenly and hopelessly captive to a fair actress. The honesty and unruffled sanity of M. Présalé is refreshing in the midst of feminine passions, intrigues, and frantic attempts to rise to a dubiously better station.

The Major in Colonel M'Causland's *Deferred Pay* does not leave any distinct impression of his personality on one's mind, but still more hazy is the "deferred pay." On the last page one gives up the quest for the missing money, and concludes that the title is metaphorical after all—though even then the appropriateness is rather far to seek. The Major, who as a boy begins life in a really clever chapter or two, is, so to say, a string on which to hang a few more or less isolated adventures and situations. Pathetic, one fears Colonel M'Causland could never be, but funny he certainly is now and then—notably in the premature burial of Titus Flanagan, and the young officer's temperance crusade. But the situations hang so ill together, and the hero and heroine are so little interesting, that the best bits seem to miss fire for lack of support. It should be said, however, that, though the hero is not interesting, he is decidedly ingenuous. He commits two terrible acts—murders his friend, and buries a man alive—and the artless way in which he puts his finger on the exact moment when he has suffered enough to expiate these dark deeds, and considers himself thenceforth guilt-free, is very captivating.

Gabriel Forsyth—in *My Dead Self*—the prosperous young bank manager, is less interesting than Gabriel Forsyth the forger and convict; but more interesting than either, despite the muddled state of affairs around him, is Gabriel Forsyth the ticket-of-leave man. There is a sweetness born of suffering, and the virtue of an unquestioning self-sacrifice, about the silver-haired father who, for her own sake, will not make himself known to the daughter he worships. Many of the situations are unnecessary and forced, but they do what they are meant to do—they bring out the character of Forsyth: all of them, in fact, are the outcome of his schemes to help everybody without betraying his own identity. There are few novels in which characters and plot are both excellent. Indeed, a reviewer is nowadays content if one of the two can be called good. The present reviewer has little doubt that, with all its defects, the plot of this tale will fully satisfy most readers.

Jane Nelson is apparently doing for the settlers of the Far West what Mary E. Wilkins has done for the New Englanders. In the collection of stories in her "Pseudonym" volume there are many quiet, faithful studies of character, as it is moulded, and as it develops itself, in

that sparsely-populated region. But the incidents are so very quiet and unmarked that two of the titles—"The Rousing of Mrs. Potter" and "A Tumultuous Engagement"—are a little misleading. It is true that, in the latter story, a lover and his lass have several long duets, but they are duets in a minor key. Perhaps the story best suited to the writer's manner is "A Hope Deferred," which relates the setting out of two old people to visit their beloved son on the occasion of the birth of his firstborn.

GEORGE COTTERELL.

CURRENT LITERATURE.

The Poets' Praise, from Homer to Swinburne. Collected and arranged, with Notes, by Estelle Davenport Adams. (Elliot Stock.) Mrs. Davenport Adams is to be congratulated—first, on having hit upon a new kind of anthology; and, secondly, on having carried out her design so successfully. Poetry is so largely an imitative art, and its professors are bound together by so close a tie of mutual appreciation, that it is natural they should write much, and well, about one another. The bards of our own day have been specially devoted to this amiable practice, which is certainly to be preferred to the satire of earlier generations. Walter Savage Landor and Matthew Arnold excelled in mingling criticism with sympathy; the threnodies of Mr. Swinburne, the memorial sonnets of Mr. Theodore Watts, and the elegiacs of Mr. William Watson rank among their finest and most characteristic efforts. The collector of this anthology has erred, if at all, on the side of comprehension. A good deal, certainly, is included that falls below even a moderate standard; but the mediocre is here permissible, not only as a foil for the good but as an expression of the common voice. Whatever omissions might be noticed are probably due to difficulties of copyright. The arrangement, in chronological order, is excellent, though we do not care so much for the notes.

"THE BOOK-LOVER'S LIBRARY."—*Book-Song: an Anthology of Poems of Books and Bookmen from Modern Authors*. Edited by Gleeson White. (Elliot Stock.) As the editor admits, this is not the first collection of poems about books that has been formed in recent years. Its justification lies in the fact that the "Book-Lover's Library" would manifestly be incomplete without such an anthology. And, as a further recommendation, it is confined to the work of living writers, who happen to have been extraordinarily prolific in this sort of library confessions. The praise of books by former generations of poets is reserved for a companion volume by another editor. There, probably, we shall find more concerning books as repositories of learning and tools of trade; concerning the vast national libraries and the toil of scholars and historians. Here, our contemporaries sing, in their pretty way, learnt from Mr. Austin Dobson and Mr. Andrew Lang, mostly about the volumes of their friends, or their own success in the innocent sport of book-hunting. Two exceptions, however, may be noted: Mr. Swinburne, who owns a very choice collection of Elizabethan literature; and Mr. Theodore Watts, who is rich in presentation copies—both of whom prefer to write, not of books, but of their authors. For the rest, this little volume represents faithfully and creditably one of the dominant tastes of the last quarter of the nineteenth century.

Frangipanni: the Story of Her Infatuation, told by Murray Gilchrist. (Derby: Frank Murray.) The story of the infatuation of

Frangipanni, as the title-page has it, is equally (if not more) the story of the infatuation of Thomas Arden. It is a story of blind passion on both sides, but the penalty is borne by Arden and his poor wife Nancy. The story is unpleasant throughout and horrible in its culmination; but it is written with great power and imagination from beginning to end. According to modern theories of art the book is justifiable enough. Even if we take a high moral ground, the nemesis which overtakes Arden is a strong antidote to any temptation to sympathise with the reckless manner in which the principal characters abandon themselves to their passion. But it is not a book *virginibus puerisque*; and we very much doubt if it was worth writing at all, except to exhibit the literary power of the author. It reminds us in many ways of *Madame Bovary*, but has not the justification of that masterpiece: namely, that it is a profound study of modern life and character.

The Last Day of the Carnival. By J. Kostromitin. (Fisher Unwin.) We are informed that this is the first of a series, in which the author intends to give in a literary form "an important account of present social and political life in Russia." The author himself tells us that he had no intention of writing a novel, and that he only framed his plot to incorporate facts and details of everyday life. He would indeed prefer that what is here stated were mere imagination, but unfortunately he must conclude his sketch in the words of the great humanist: "It is so, I cannot say otherwise, God help me!" If the day described in this book be a real day from a Russian's life, then Poland is avenged. A more hopeless condition of any people can not be conceived by any stretch of fancy. The book describes the bankruptcy of all classes in the Russian empire—bankrupt both of money and of hope. There is not a gleam of light, save the author's own wit. The dialogue is racy and humorous. The following is a specimen:—

"It's really dreadful," says Grouseff [the usurer]. "Nobody pays any interest. I have not one customer who is not in arrears."

"Sell them up! Sell them up quick, and put the money in your own pocket," answers the civiliser.

"Times are changed now; you caught the right moment, but there is nobody to buy; the Jews even are expelled."

There is also the forester who wishes to start a local industry—"a splendid industry"—the manufacture of rods. But everyone who appreciates wit and irony, whether he takes an interest in things Russian or not, should read this tragic but most amusing book.

"THE SCOTT LIBRARY."—*Prose Writings of Wordsworth.* Selected and edited, with an Introduction, by William Knight, LL.D. (Walter Scott.) This volume is intended, like the rest of the series in which it appears, for readers with little knowledge of literature and scant opportunities for increasing their store. It is well that they should be offered any selection from Wordsworth's prose; and we need not, perhaps, be too critical about the methods of its production. Prof. Knight knows his subject, and has abundance of material at his disposal; but we are sorry that he has chosen to omit, at his own discretion, "sentences and entire paragraphs" from the passages quoted, without at least indicating exactly where he has done so; and to provide titles, occasionally sentimental, for his somewhat disjointed extracts. Wordsworth, however, is one of those whom it is most permissible to cut down, for there is much dross mingled with his gold; and the contents of this volume have been prepared from many sources never before

brought together. So that it does really present us with some of "the most interesting specimens of his prose writing," and "may prepare the way for a more complete edition of his entire works than any that at present exists."

"DILETTANTE LIBRARY."—*William Blake: His Life, Character, and Genius.* By Alfred T. Story. (Sonnenschein.) "My business is not to gather gold, but to make glorious shapes, expressing god-like sentiments," said Blake in his lordly manner; and again,

"Shall painting be confined to the sordid drudgery of facsimile representation of merely mortal and perishing substance, and not be, as poetry and music are, elevated into its own proper sphere of invention and visionary conception? No, it shall not be so. Painting, as well as poetry and music, exists and exults in immortal thoughts."

Mr. Story considers that the latter utterance contains "the vitalising principles that underlay all Blake's work," and deduces from it an explanation of his stupendous imaginative successes and technical failures. The theory is reasonable in itself, and consistently supported in this little volume, which contains a very sane, though enthusiastic, estimate of Blake's life and work, eschewing the elaborate symbolism constructed by Messrs. Ellis and Yeats. Mr. Story also gives a clear and readable outline of the difficult prophetic books, but we could wish that his own English style were more correct and musical.

"BELL'S ENGLISH CLASSICS."—*Johnson's Life of Addison.* With Introduction and Notes by F. Ryland. (Bell.) This edition has been prepared for schools, and contains all the information which it is desirable for a student of the subject to know, with a certain amount of added scholarship. Without claiming to be an original critic, Mr. Ryland has acquired some right to speak by his industry, clearness, and accuracy. We fear that he would not attract any boy with a fixed distaste for literature; but the hard-working, whether under the influence of enthusiasm or of examinations, will find him a welcome and helpful guide. He unfortunately does not avoid the fault, well nigh universal among editors of school literature, of inserting casual references to books and persons with which the pupils are certain to be unfamiliar; but he seldom quotes contradictory authorities, and, in general, adopts the dogmatic method of criticism to which alone they will give heed. His introduction is too closely packed with ideas and his notes with facts, but both are concise and to the point. On the whole, we should say that they would be most useful in the hands of a good teacher, who could judiciously omit and expand.

Three Letters and an Essay by John Ruskin, 1838-1841. Found in his tutor's desk. (George Allen.) The wisdom of searching a man's desk for his unpublished manuscript, or those of his friends, is always questionable; and the publication of our findings generally deserves more positive condemnation. There is an interest, of course, in the early or crude utterances of a great man, though we doubt its legitimacy; and the contents of the present volume form no exception to the general rule. We have here an attractive, though youthful, essay on literature, in answer to the question: "Does the perusal of works of fiction act favourably or unfavourably on the moral character?" in which Mr. Ruskin defends imaginative literature in general, and Scott, Lytton, and Byron in particular; and three letters on travel and on the ministry as a profession. From the latter perhaps, the most striking passage describes his two impressions of Rome:—

"If you take a carriage and drive to express

points of lionisation, I believe that most people of good taste would expect little and find less. The Capitol is a melancholy rubbishy square of average Palladian-modern; the Forum, a good group of meshed columns, just what, if it were got up, as it very easily might be, at Virginia Water, we should call a piece of humbug—the kind of thing one is sick to death of in "compositions"; the Coliseum I always considered a public nuisance, like Jim Crow; and the rest of the ruins are mere mountains of shattered, shapeless brick, covering miles of ground with a Babylon-like weight of red tiles. But if, instead of driving, with excited expectation, to particular points, you saunter leisurely up one street and down another, yielding to every impulse, peeping into every corner, and keeping your observation active, the impression is exceedingly changed. There is not a fragment, a stone, or a chimney, ancient or modern, that is not in itself a study, not an inch of ground that can be passed over without its claim of admiration and offer of instruction, and you return home in hopeless conviction that, were you to substitute years for the days of your appointed stay, they would not be enough for the estimation or examination of Rome."

NOTES AND NEWS.

THE Clarendon Press announces a posthumous volume of Freeman's History of Sicily, covering the period from the tyranny of Dionysios to the death of Agathokles. It has been edited from his MSS. by his son-in-law, Mr. Arthur J. Evans, who has also added supplements and notes. It will be illustrated with maps and a plate of coins.

MESSRS. CASSELL & Co. will issue early in April an English edition of the unpublished correspondence of Cavour, translated by Mr. A. J. Butler. The proofs of the translation have been read by Count Nigra, who was for some time secretary to Cavour and afterwards Italian ambassador at Paris.

MR. STOPFORD A. BROOKE'S new work, *Tennyson: his Art and Relation to Modern Life*, is completed, and will be published by Messrs. Isbister about the middle of April. Besides a critical survey of the principal poems, the volume deals with Tennyson's faculty as an artist, his relation to Christianity and to social politics, his attitude towards nature (in which he differed from the great poets of the century), and his speculative theology.

WE understand that the Bishop of Durham will contribute a preface to the volume of sermons on social subjects, which is to be published shortly by Mr. Elliot Stock, under the title of *Lombard-street in Lent*.

MESSRS. DAVID BRYCE & SON, of Glasgow, expect to issue Mr. Clouston's *History of Hieroglyphic Bibles* in the course of the next fortnight. Mr. Clouston has traced the first English version of those curious children's picture-books through a Dutch version to an Augsburg source—"Geistliche Herzens Einbildungen," or "Spiritual Heart-Fancies" (1687). The bulk of the volume, as originally designed, has been nearly doubled by including an account of the principal block-books of the fifteenth century, and a fuller description of Lord Denbigh's unique MS. Bible in Rebus (or Mnemonic Bible, as it may also be called), written probably about 1460, and of European books of emblems. The volume contains upwards of thirty facsimile plates, and fifty-six quaint cuts, printed from the original blocks employed in a "Hieroglyphic Bible" published at London in the first decade of the present century.

A NEW volume of devotional papers, by the Bishop of Winchester, entitled *The Tenderness of Christ*, is ready for immediate issue.

MESSRS. METHUEN & Co. will publish very shortly a new novel, in three volumes, by Sir Baring Gould. It is entitled *The Queen of Love*,

and it is a story of the Cheshire salt mines. The same firm are also about to issue a new novel, in two volumes, by Mrs. Oliphant, entitled *The Prodigals*.

MESSRS. ELKIN MATHEWS & JOHN LANE, having decided to issue further volumes of fiction in the form in which George Egerton's *Keynotes* appeared, have arranged a "Key-notes" series, of which two volumes are now passing through the press. The first to be ready will be *The Dancing Faun*, by Miss Florence Parr, the actress who has been associated with several Ibsen productions, and who has just opened at the Avenue Theatre in Dr. Todhunter's "Comedy of Sighs." Later a translation, by Miss Lena Milman, of Dostoevsky's *Poor Folk* will appear, and to this volume Mr. George Moore has written a preface.

THE next addition to the "Gospel and the Age" series of sermons will be from the pen of the Rev. W. J. Dawson, author of "The Makers of Modern English," "Poems and Lyrics," &c. The title of the volume is *The Comrade Christ*, and it is composed of a selection from the discourses delivered at Highbury Quadrant Church within the last year or so.

MESSRS. OLIPHANT, ANDERSON & FERPIER, will publish immediately a study of Scottish life and character, by Mr. P. Hay Hunter, author of "My Ducats and my Daughter." It will deal, in a spirit of uncompromising realism, with questions of church and state as they present themselves to rustic minds in the Lothians. The title chosen is *James Inwick, Ploughman and Elder*.

MESSRS. FREDERICK WARNE & Co. will shortly publish a new volume in "The Tavistock Library," entitled *Sir Joseph's Heir*, by Capt. Claude Bray.

MR. ALEXANDER GARDNER has in the press a story entitled *In a Kingdom by the Sea*, by Mr. Thomas Dun Robb. The scene is laid in the West Highlands.

MR. WILLIAM ANDREWS, of Hull, has ready for early publication *Old Church Customs*. Ceremonies and superstitions connected with holy days, baptism, marriage, burial, and ringing will receive attention.

A NEW edition of Archdeacon Perowne's *Our High Priest in Heaven* is announced by Mr. Elliot Stock for immediate publication.

MR. W. E. HENLEY has retired from the conduct of the *National Observer*, which he has edited for the last five years and a half. The control of the journal will, in future, be undertaken, not by Mr. Frank Harris, as was announced, but by Mr. J. E. Vincent, the author of the *Life of the late Duke of Clarence*.

THE next number of the *Jewish Quarterly Review* will contain a lengthy paper by Mr. C. G. Montefiore, entitled "First Impressions of Paul." Other articles are "Some Aspects of Rabbinic Theology," by Mr. S. Schechter; "Joseph Zabara and his Book of Delight," by Mr. I. Abrahams; and "M. Leo Errera on the Jews of Russia," by Miss Löwy.

PROF. A. B. DAVIDSON, of Edinburgh, is contributing a series of articles on "The Theology of Isaiah" to the *Expository Times*. The first appears in the April number.

WE quote the following from the *New York Critic*:

"Stone & Kimball announce the preparation of an edition of the writings of Edgar Allan Poe, under the editorship of Mr. Edmund Clarence Stedman and Prof. George E. Woodberry of Columbia College. The effort is to make a standard and final edition—for the library, the book-lover, and the general reader. It will contain a biography by Prof. Woodberry, and critical introductions to the

poems, tales, and literary writings. There will be a thorough re-arrangement of the works; a careful revision of text—based on Poe's maturest judgment—and a correction of much of Mr. Griswold's work, which has been mechanically followed by later editors. The volumes will be illustrated with portraits, facsimiles, &c., reproduced by photogravure. The printing will be done on specially made English paper with deckled edges, and in all respects the manufacture will be as perfect as it is possible to make it. The edition is to be complete in ten volumes, and will be issued in large and small paper forms. The large paper edition will contain a series of eight illustrations to the tales by Mr. Aubrey Beardsley—illustrations not included in the small paper edition."

THE Hon. Roden Noel will give a public reading of a selection from his own poems on the afternoon of Tuesday next at the Hove Town Hall, Brighton, in aid of a local hospital for children.

THE following are the lecture arrangements after Easter at the Royal Institution: Prof. J. A. Fleming, four lectures on "Electric Illumination"; Prof. J. W. Judd, three lectures on "Rubies: their Nature, Origin, and Metamorphoses"; the Rev. W. H. Dallinger, three lectures on "The Modern Microscope"; Mr. F. Seymour Haden, two lectures on "The Etching Revival"; Prof. J. F. Bridge, two lectures on "Music: 1. Musical Gestures; 2. Mozart as a Teacher"; Prof. Dewar, three lectures on "The Solid and Liquid States of Matter"; Prof. W. M. Flinders Petrie, three lectures on "Egyptian Decorative Art"; Mr. H. D. Traill, two lectures on "Literature and Journalism"; Mr. John A. Gray, two lectures on "Life among the Afghans"; Captain Abney, three lectures on "Colour Vision" (the Tyndall Lectures); Mr. Robert W. Lowe, three lectures on "The Stage and Society." The Friday evening meetings will be resumed on April 6, when a discourse will be given by Prof. Victor Horsley, on "Destructive Effects of Projectiles"; succeeding discourses will be given by Prof. J. J. Thomson, Dr. J. G. Garson, Prof. H. Marshall Ward, Dr. G. Sims Woodhead, the Rev. S. Baring Gould, Prof. A. M. Worthington, Sir Howard Grubb, Prof. Oliver Lodge, and Prof. C. V. Boys.

ORIGINAL VERSE.

TWO HANDS.

I.

THIS is her hand, her cool and fragrant hand:
Long lissome fingers, soft as the south wind;
A roseleaf palm, which Love's own kiss would find
Sweet as the rose; and many a thin blue strand
Vein'd in the white, our homage to command.
All grace of form and colour has combined
To give us this fair index of a mind
Pure as her hands, and not less nobly plann'd.
Ah, tender toys, so slight, so flexible!
Can they too share the strenuous work of life,
And help their owner to do long and well
The duties of a woman and a wife;
Or, may they brook no labour more severe
Than just to charm the eye and soothe the ear?

II.

THIS is her hand, her large and rugged hand:
Strong nervous fingers, stiff with homely toil,
Yet capable: for labour cannot spoil
Their native vigour, nor their swift command
Of household tools, indoors or on the land.
What if rough work must harden and must soil
Her massive palms? They are but as a foil
To that sweet face which all can understand.
Yes, all enjoy the beauty of her face;
But few perceive the pathos and the power
Of those broad hands, or feel that inner grace
Of which they are the symbol and the flower:
The grace of lowly help; of duty done
Unselfishly, for all—for anyone.

M.

OBITUARY.

J. M. GRAY.

BANISHING from this page anything but the briefest and driest expression of the regrets of a friendship now closed by death, it may be possible to me—because I think he would have wished it—to set before such readers as he most esteemed a very slight record of the work and characteristics of J. M. Gray.

Mr. Gray died at his rooms in Edinburgh on Thursday of last week, in early middle age, after only a few days of severe and recognised illness. He had held for several years an official post of which he was the first occupant: he was curator of a comparatively new institution, now nobly housed in the Scottish capital—the Scottish National Portrait Gallery. Since its establishment he had devoted to its interests, and to that order of work with which those interests were associated, his fullest energies, his absolute passion of research and of accuracy. In official and other circles there was, I think, no grudging acknowledgment of the quite exceptional labour which Gray never scrupled to bestow upon an office that might very easily have been treated as a sinecure; and accordingly he had been marked out of late as the probable recipient of some further official distinction. His occupation of that post in Scotland gave a turn to his pursuits, more especially towards antiquarian study; and in regard to portraiture, it had certainly gradually come about that there were not three men in England whose knowledge exceeded his own. But, while he had to some extent become a specialist in that branch of art or of art history with which he was officially concerned, and while that had undoubtedly diminished his possibilities of work in other directions, he never lost interest in pictorial art generally, or in the literature which, in past days at least, has done so much to inspire it. He followed with the closeness of a serious student—not as an amiable dilettante—most of the modern movements in belles lettres, especially in poetry; and if his sympathies were not always with such imaginative writing as is most robust and fearless, they were at all events with that which is elevated and graceful. Of painting—notwithstanding the remains of a leaning to Pre-Raphaelitism—he was a capable and tolerant judge: apt, indeed, sometimes to read into the insufficient performances of those he loved the subtlety of his own mind and the tenderness of his own nature. Only lately we received from him a detailed exposition of the work of a contemporary landscape artist (Mr. Lawton Wingate), whose cause he had been among the earliest to espouse; and one of the very first contributions of importance which he made to art biography and criticism was the excellent and sympathetic essay on George Manson, the young Scottish water colour painter who died so young, and whose reputation the writings of J. M. Gray substantially and justifiably advanced. As a contributor to the pages of the journal in which these words are printed, his name must be known, and, as I am assured, his work was valued for qualities of criticism and of knowledge which were peculiarly his own. Of his writings published elsewhere it is advisable, perhaps, to place first a group of elaborate and thoroughly studied monographs on the treasures of certain large Scottish houses. These (that on Penicuik especially) he wrote with grace and ease and personal interest, as well as with knowledge. Next, there must be named—and merely named to-day—that volume, lately reviewed in these columns, in which with almost unexampled industry, and with great discretion, Gray did his ample part towards confirming the reputation of the Tassies. And, lastly, where I could mention

much besides of well applied effort and appropriate endeavour, there must not be forgotten a laborious and sympathetic monograph which he contributed, if I remember rightly, to *Blackwood's Magazine*, and in which were set forth many new facts having relation to the life, the paintings, and the etchings of Wilkie's distinguished friend, Andrew Geddes. Some of these writings show the learning, and all of them the refinement of taste and the sincere and generous enthusiasm, by which the mind of Gray was certainly characterised.

F. W.

MAGAZINES AND REVIEWS.

THE current number of the *Revue de Paris* contains the account, by Mme. James Darmesteter (Mary Robinson) of how Messire Jehan Froissard journeyed to the court of Gaston Phébus, Count of Foix, and of the curious things he saw and heard during his sojourn with the sovereign of Béarn; an article on M. Gréard's recent volume "Prévoist-Paradol"; the first part of a *nouvelle*, by Edward Rod, entitled "Jusqu'au bout de la faute"; and a series of Letters of the late Octave Feuillet, in which he relates to his wife the incidents of court life at Compiègne and Fontainebleau under the Second Empire—hunting parties, theatrical performances, and other gay doings. The following passage is characteristic:—

"Le soin des toilettes, des répétitions, tout cela enchante les petites dames. Pour moi, je me fais venir une perruque, un carrique, et un pantalon insensé, pour un rôle de voyageur; et l'idée de paraître en cette tenue et plus tard en maillot à paillettes devant Leurs Majestés me cause par moments un profond dégoût de la vie; mais je deviens philosophe."

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- BLOQUVILLE, Marquis de. *Pensées et souvenirs*. Paris: Firmin-Didot. 3 fr. 50 c.
 FORSCHUNGEN zur Kultur- u. Literaturgeschichte Bayerns. Hrg. v. K. v. Reinhardt-Gönnert. 2. Buch. München: Franz. 6 M.
 GALLOIS, R. *La Poste, et les moyens de communication des peuples à travers les siècles*. Paris: Baillière. 5 fr.
 KREULE, R. *Ueber e. weibliche Gewandstatue aus der Werkstatt der Parthenonfigelbildner*. Berlin: Spemann. 10 M.
 PRÉVILLE, X. de. *Mac-Mahon, Maréchal de France*. Paris: Tellet. 5 fr.
 WARREN, F. *Bücherzeichen des 15. u. 16. Jahrh. v. Dürer, Burgmair u. A.* Berlin: Stargardt. 5 M.
 YMAÏTE, Ch. *Le livre de souvenirs de Maso di Bartolommeo di Masaccio*. Paris: Rothschild. 60 fr.

THEOLOGY, ETC.

- CORPUS scriptorum ecclesiasticorum latinorum. Vol. XXVIII. S. Augustini de Genesi ad litteram libri XII. etc., res. I. Zycha. Leipzig: Freytag. 16 M. 50 Pf.
 RAUCH, Ch. *Die Offenbarung des Johannes, untersucht nach ihrer Zusammensetzung u. der Zeit ihrer Entstehung*. Leipzig: Harrassowitz. 8 M. 60 Pf.
 REGNAUD, P. *Les premières formes de la religion et de la tradition dans l'Inde et la Grèce*. Paris: Leroux. 10 fr.

HISTORY, LAW, ETC.

- BERTIN, L. E. *Les grandes Guerres civiles du Japon 1156—1392*. Paris: Leroux. 20 fr.
 CAPITANOVICI, G. J. *Die Eroberung v. Alexandria durch Peter I. v. Lusignan, König v. Cypern 1365*. Berlin: Hirsch. 1 M.
 D'ARC, Pierre Lanery. *Bibliographie raisonnée et analytique des ouvrages relatifs à Jeanne d'Arc*. Paris: Leclerc. 30 fr.
 DOUAILL, C. *Acta capitulorum provincialium ordinis fratrum praedicatorum. Fasc. I. 1239—132*. Paris: Picard. 20 fr.
 ESSEL, A. et R. SERRUR. *Traité de numismatique du moyen âge. T. 2*. Paris: Leroux. 15 fr.
 GUILLON, E. *La France à Minorque sous Louis XV*. Paris: Leroux. 3 fr. 50 c.
 IMMER, G. *Hans Georg v. Arnim. Lebensbild e. protestant. Feldherrn u. Staatsmannes aus d-r Zeit d. 20. Jahrh.* Krieger. Leipzig: Hirzel. 8 M.
 LECTON, L. *Le Concile: origines, histoire, organisation etc.* Paris: Lethellens. 2 fr.
 MITTHEILUNGEN aus dem Stadtarchiv u. der Stadtbibliothek zu Breslau. Breslau: Morgenstern. 1 M. 50 Pf.

PHYSICAL SCIENCE.

- GELDER, Hugo. *Traité analytique des orbites absolues des huit planètes principales*. Paris: Hermann. 35 fr.

HUMBERT, A. *Myriapodes des environs de Genève*. Basel: Georg. 20 M.
 SCHULZE, E. *Flora germanicae Pteridophyta*. Kiel: Lipsius. 80 Pf.

PHILOLOGY.

LEHRBÜCHER des Seminars f. orientalische Sprachen zu Berlin. 12. Bd. Berlin: Spemann. 49 M.
 TURRETTINI, F. *Le commentaire du San-Ze-King*. Basel: Georg. 6 M. 40 Pf.

CORRESPONDENCE.

THE NORTH-PICTISH INSCRIPTIONS TRANSLATED AND EXPLAINED.

IV.—The Logie Elphinstone Stone: *Ett* and *Pett*.

Bodleian Library, Oxford.

We have now had so many instances of Pictish *e* = Irish and Modern Scottish Gaelic *ai* that I think no impartial student can doubt that *ett* and *eh* = *ait* and *ai(h)te*. The Logie Elphinstone Stone, in the Garioch, Aberdeenshire, will not only give us an earlier form than any of these, but will furnish a clew to the etymological meaning at the root of them.

This stone and two others, with a fourth now destroyed, stood near each other on the neighbouring moor of Carden (Lord Southesk, *Oghams of Scotland*); doubtless they marked the four corners of the same property. All three bear Pictish symbols, and the one we are dealing with also has an Ogam inscription written on a circular stem-line. Prof. Rhys has discussed this inscription at p. 279 of his paper, but has not included it in his Pictish list. For how was it to be read? Where were you to begin reading on the circular line, and which side of the stem-line was to be considered "above," which "below"? In other words, you might begin almost anywhere, and six out of ten characters had each a double value! Accordingly Lord Southesk read *Athab Bho*, Mr. Allen Abat *Cahoht*, and Prof. Rhys suggested a various reading of one letter, which would give *Cahohtalt*. The right reading is probably *Ahta Ovobhv*.

The circle and Ogams round it form an image of the sun. The Ogams were so written for luck. At Preston-Pans, on the Firth of Forth, Sun-day is (or quite lately was) the favourite day to sail for the fishing (*Choice Notes, Folklore*, p. 271). "One very ancient and persistent superstition had regard to the direction of movement either of persons or things. This direction should always be with the course of the sun" (Napier, *Folklore* [West of Scotland], p. 133). On the south side of the Moray Firth, when a boat was pushed into the water, "The prow was always turned seaward in the direction of the sun's course" (Gregor, *Folklore of North-East of Scotland*, p. 199). At this day in one part at least of Sutherland a funeral will sometimes travel a long way round in order to travel with the sun, and when you go out first thing of a morning you must turn to the right—which, Dr. Joass tells me, is the way of the sun!

The Ogams on this sun-picture, then, begin at the bottom, and turn to the spectator's right: by this arrangement they are also travelling to the right when they leave off. Up the right side of the circle the outside of the stem-line is regarded as the upper side, down the left side the "inside of it is so regarded; and it is perhaps as an indication of this change that just before it begins the angle of the vowel-strokes is altered so as to front the other way. And so we get *Ahta Ovobhv*.

Now *Ahta*, as I shall presently show, is the one missing form required to explain the divergent forms *ai(h)te*, *eh*, *atta*, *ait*, and *ett*: and its meaning I shall presently show to be "hearth."

Ovobhv is the usual dat. pl. place-name. Of

* In each case, however, it is the side on the spectator's right of the stem-line.

course the normal Pictish ending of that case is *-e(v)v* = *-aibh*; but Prof. Mackinnon has pointed out (*Transactions of the Gaelic Society of Inverness*, xii., p. 356) that in the Dean of Lismore's Book (early sixteenth-century and South-Highland dialect) the dat. pl. *Fiannaibh* appears as *feanow*—and we shall meet with a dat. pl. in *-ov* in the Aquhollie Stone. The *bhv* of course = *vv* and the word = *omhaibh*, from *omh*, "lonesome, unfrequented," the place being called, as in so many other cases, from the inhabitants, whose distance from any other abode probably procured them this name. In English we might have called the stead "Lonesome House": in Gaelic they called it "Hearth Lonesomes." This is the second case we have had of a stead bearing a proper name, and we shall have two more.

It is right to say that there is some uncertainty as to one or two scores towards the bottom of the circle. But, if it were found impossible to read *Ahta Ovobhv*, it might yet be possible to read *Ahta Ovob*, which would do almost as well (the Old-Irish dat. pl. is in *-b*, not *-bh*). And if even *Ahta* were proved impossible, I should still make bold to postulate *ah* as the almost certain precursor of the *eh* group.

And now for the derivation of *ah*. Our Pictish inscriptions are phonetic; and in the Lunastig Stone they have already given us *h* (in *Cuhetts*) as the equivalent of *th*, *th* being always sounded as *h* in Scottish Gaelic when it is not quiescent. Spell the word, then, as *ath*, and you see that it is a compound of *ath*, which now means a kiln, but doubtless originally meant a fire, and *ta*, a border or place, and so = either "fireplace, hearth," or "confines of a hearth." With *ath*, cf. *ad* "fire" (Windisch's *Irische Texte*, mod. Ir. *aoth*, and "D = TH interdum in radice" (Zeuss, *Ir. gr.*, p. 73). Moreover the adj. *ath-ach* means a clown in Irish, and Lhuyd gives *athaigh* as "husbandman," the Highland Society's dict. apparently correcting him to *athaich* "husbandmen" In these words the meaning is obviously that of a country hearthdweller, as that of our "husbandman" is house-dwelling-man.

We now see how there comes to be an *h* in *eh*, *eh*, and the North Highland pronunciation *ai(h)te*. It is never a radical in Gaelic: *ath*, pronounced *a-h*, supplies its origin in this case.

We see, too, how in the forms *atta*, *ait* (and in *ait* and *ett*, which I shall presently show to be abbreviations of them) there is no *h*. *Th* in the middle of a polysyllable is silent in Scottish Gaelic; so that after *ath-ta* had come to be looked on as a single word, the *th* was dropped altogether.

We see also why there are two sets of forms, one with a final *-e* (*eh*, *ait*), one without it (*eh*, *ett*, *ait*). It is a rule in Scottish Gaelic that, if a consonant in the middle of a word is preceded by a small vowel (*e* or *i*), there shall be a small vowel also in the next syllable. When *ath* + *ta* had come to be considered as one word the first vowel became, by "infection," *ai* or (in the Newton Stone) *a*, but that left the next syllable without a corresponding small vowel. This want of harmony was remedied in two ways. One was to infect the next syllable also, and so we get *eh* (= *aihtai* or *eh*), *atta*, and *ait*. The other was to drop the final *-a* altogether, and so we get *eh*, *ett*, *ait*.

It is noticeable, moreover, that, although the Irish *ait* is feminine, *ait*, which preserves the original number of syllables, preserves also the gender of the original *ta*, which is masculine.

* I do not feel quite sure whether *ath* in this particular combination means "fire" or "a fire": in the former case *ath-ta* would = fireplace, domestic hearth, in the latter it would = confines within which there was such an hearth.

I now proceed to give what I believe to be the derivation of the prefix *Pit-* in Scottish place-names, the ultimate origin of which has been hitherto unknown. The oldest form is *Pett-*, in the Book of Deer. Now an initial *p* in Gaelic cannot = an Indo-European of which Gaelic always drops at the beginning *p*, a word (cf. *athair* = *pater*). It must either indicate a word borrowed from another language or else it must be a degraded *b*. The tendency of the Highlander thus to degrade his *b*'s is well known: I need only refer to Aytoun's "Massacre of the Macpherson." And this tendency was not unknown in Irish—cf. *pist* for *béist* (Zeuss, p. 59). Now, the Highland Society's Dictionary gives *baitach* as "farmer" and *Lhuyd* in 1707 gives *baitach* as a clown (O'Reilly *baitach*). The Highland Society derive this from *bà* "cow" and *aitach*, which latter word has three meanings (1) agriculture; (2) inhabiting; (3) habitation—but all of them derived from *aite* (or *ait*). Now, if *bà* (or even the pl. *ba*) and *aitach* can make *baitach*, *ba* (or *ba*) and *ait* can equally make *bait*: this in Pictish would be spelt *bet* or *bett* and, if the *b* were degraded to *p*, *pet* or *pett*. I go further than this, and maintain that *baitach* and *baitach* are not themselves compounds of *b-* and *ait(e)ach* but are adjectives formed directly from an once-existing *bait(e)*.

Pett, then, I hold, meant an *ait* (Pictish *ett*) where cows were kept. This suits to perfection the repeated use of it in the Book of Deer. "It is there uniformly connected with a personal name,* as if it was applied to a single homestead, . . . and the affix *Pit* seems to have a similar meaning in the old entry in the Chartulary of St. Andrews, where we read of the 'villula' or homestead, which is called *Pitmokane*" (Skene, *Celtic Scotland*, iii., p. 226).

We now see why almost all the *Pits* are in the eastern counties between the Firth of Forth and the Moray Firth: the Gaels of these flatter parts would be the first to establish cattle-farms.

We see also why in almost all our North-Pictish inscriptions (in all eight of the inscriptions of the eastern counties) we get an *ett* but never a *pett*, while in the Book of Deer we get only two *etts*, but four *petts*. It is clear that when the Book of Deer was written the *et* was an old institution, for the form used is a degraded one, and that it was giving way to the *pett*. In other words, the original *aita* or *ett*, a mere hearth or stead, was becoming everywhere a *b-ett* or *pett*, a stead with cows attached to it.†

I suggest further that the place-names *Perth* and *Pomona* may illustrate and be illustrated by this letter.

Boece, in bk. 13, calls *Perth*, when standing on its former site, *Bertha*; and we have the forms *Perth* in 1150 and *Pert* circa 1178 (Johnston's *Place-names of Scotland*). These three forms point to its meaning *Battle-place*, from *bair* "contest," and *ta* "place." *Bair* would be in Pictish *ber*, as we have already had it in *Ber-nises*, "Battleheadland," in the Bressay Stone: with the favourite Highland substitution of *p* for *b* it would also become *per*. *Ta* according to the practice of the oldest Gaelic would not be aspirated in composition; but according to the latter practice it would become *tha*. Finally, the last *a* would be dropped, because the "small" vowel *e* ought not to be followed by a broad vowel (cf. *cht* instead of *chta*). So we get all three forms accounted for.

* He has overlooked *pett immulem*, "pett of the mill," but that quite consists with his theory.

† Dr. Stuart's instances of the indiscriminate use of *Pit* and *Bal* (Book of Deer, p. lxxiv.) indicate that the words denoted the same size and kind of holding.

Pomona, which name Mr. Elton (on what ground I don't yet know) considers to date from the time of Pytheas (fourth century B.C.) "or soon afterwards" (*Origins of English History*, p. 75), appears circa 1380 as *Insula Pomonia* (Johnston). I suggest that the first part of it is the stem of *po*, Pictish for *bo* "cow," and the latter part a stem *mon-* from which comes the Irish *moin* "moorland," which itself looks like the infected form of an earlier *mon*. It would then have received its name from consisting largely of moorland on which cattle were grazed.

E. W. B. NICHOLSON.

P.S.—In my first letter I should have said that *normaer* = not "great man" but "great maor"—i.e., great officer; but whether *maor* = the Latin *maior*, or what other origin it has, I do not yet know.

Dr. Joass has proved to me by a rubbing that I also wrongly copied *morphear* for *morfhear* on the Golspie Stone; though the *f* was blurred, I doubted its being a *p*, but followed my guidebooks.

Lastly, I must correct Callum to Caillein in my statement as to the hereditary Gaelic title of the Duke of Argyll: about the differing forms of that title, and my indebtedness to various correspondents, I may some day write separately.

HUGH AUDLEY: CYRIL TOURNEUR.

March 16, 1894.

On Hugh Audley, the notorious usurer, who "in 1605 possessed only £200, and died in November, 1662, worth £400,000," there is a pleasantly written article in the Dictionary of National Biography, chiefly derived from the rare tract issued a few weeks after his death, with the title *The Way to be Rich according to the Practice of the Great Audley*.

I am able to supply a few additional particulars concerning this worthy. He was the second son of John Audley, who resided at one of the Suttons in Kent, and was admitted of the Inner Temple in 1603, from which society he was called to the bar in 1611. By paying down a good round sum he subsequently obtained the lucrative place of Registrar of the Court of Wards and Liveries. Regardless of the truism that hawks do not pick out hawks' eyes, Audley found his most profitable customers among his learned brethren. In the way of business, the broad Oxfordshire lands of Sir Thomas Gardiner, the "loyal Recorder" of London, became his; so did those of Edward Coke, Esq., of Norfolk. How during the Civil War, and after, the Parliament sought to compel him to yield up for the good of the state some part of his ill-gotten board, and how stoutly he fought to retain it, may be read in the Calendars of the Proceedings of the Committees for Compounding and Advance of Money, so admirably edited by Mrs. Everett Green.

The bulk of his immense wealth went to his two nephews, William and Robert Harvey; but his will is not wanting in philanthropy of a sort. Thus, for the "use of the poore harboured and kept in the three noted hospitalls in or near London, commonly called Christ's Hospital, St. Bartholomew's Hospital, and St. Thomas' Hospital in Southwarke," he gave £100 apiece. To his nurse, "in regard and recompence and towards a satisfaction of her broken sleeps and paines taken with mee in all my sicknes," he bequeathed the princely sum of £333 6s. 8d. in money and all his household goods. One hundred pounds was to be distributed by his executors among "poore householders whose charge is greater than their means and endeavours can support": a decidedly inadequate sum, one would think. Another £100 was to go to the Society of the

Inner Temple towards the repairing of their church. But the most curious item of all is his bequest of £400 to be apportioned at the discretion of his executors in shares of £10 apiece among "forty maiden servants, such as are knowne to bee Protestants and to live under the Episcopall Government and not reputed to bee of the Presbyterian Religion, Quakers, or any other of the new upstart religions," those who had "served one Master and Mistris or one Master or one Mistris by the space of three yeares" being eligible as candidates. Other references to Audley are to be found in the *Calendars of State Papers—Domestic Series*.

To my note on Cyril Tournear (ACADEMY, No. 992, p. 442), I would add that the inferences to be drawn from Lord Wimbeldon's *Journal of the expedition* make it highly probable that Tournear was one of those put ashore at Kinsale, when in a dying state from the effects of the fearful gale which had just swept the Southern coast of Ireland. It cannot, indeed, be ascertained whether he was buried at Kinsale, as the registers are wanting before 1686. But assuredly no more romantic spot could be found for a poet's grave; and to establish the fact would be to give new interest to Tournear's description of the drowned soldier. There is no mention of Tournear in Glanville's *Voyage to Cadix in 1625*.

GORDON GOODWIN.

MR. SLATER'S "EARLY EDITIONS."

London: March 26, 1894.

I have been so busy lately reading criticisms made by admirers of one or more of the thirty and odd authors treated in this book, that I have had little time for anything else. In some cases the critics themselves have been corrected by others, and it is plain to be seen that we shall soon have them all by the ears. As a rule, objection has been taken to the quoted prices, which are alleged to be much too low, i.e., much less than the commentators have themselves paid; but Mr. Falconer's remarks cover other ground. Even admitting all he says to be strictly accurate, the admission involves nothing more than a question of very minute detail; of "mint, anise, and cummin," as your editorial note has it. Not that I fail to see the advisability of being accurate, even in small matters; but it may well be that copies of the same book vary, and when they do, it is quite possible to be accurate and yet to be open to attacks that cannot be repelled. Thus, if I assert that a book was published in green wrappers, and someone writes to say that his copy is in boards of some other colour, all I can reply is that the one I used was as described; for Mr. Falconer is not correct when he says I got my data at second hand. With a few exceptions all the books noted have been seen, examined, and collated from the best copies procurable; and wherever possible the proofs were corrected by the authors, who certainly ought to know, better than anybody, what the facts really are.

That this book would be very critically examined was certain from the first, and I am rather pleased than otherwise to find it an object of interest. The more corrections anyone will do me the kindness to make, the better I shall be satisfied, after which remark it will be apparent that I regard Mr. Falconer's criticisms in no unfriendly light. They are—I admit—fairly and honestly put and will be examined, and if necessary acknowledged, when we come to prepare a new and enlarged edition of the book. Even then, however, I am not sanguine enough to believe that criticism will be silenced; for my experience of books of this kind is that hardly a positive statement can be made by one side which is not capable of being amplified, corrected, or

altogether refuted by the ingenuity of the other. If anyone thinks he can write such a book and get all his data absolutely correct at the onset and so escape whipping, either deservedly or otherwise, let him try.

J. H. SLATER.

APPOINTMENTS FOR NEXT WEEK.

MONDAY, April 2, 4.30 p.m. Victoria Institute: "Babylonian Exploration."

5 p.m. Royal Institution: General Monthly Meeting

8 p.m. Aristotelian: "Attention," by Mr. A. F. Shand.

8 p.m. Society of Arts: Cantor Lecture, "Photometry," I, by Capt. W. de W. Abney.

TUESDAY, April 3, 3 p.m. Royal Institution: "Electric Illumination," I, by Prof. J. A. Fleming.

3 p.m. Anglo-Russian: "May Feasts in Shakespeare," by Mr. Anichkov.

8 p.m. Civil Engineers: "The Construction of Gas Works," by Mr. C. Hunt.

8.30 p.m. Zoological: "Further Field-Notes on the Game Animals of Somali-land," by Capt. H. G. C. Swayne.

by Mr. O. Thomas; "The Occurrence of the White Rhinoceros in Mashonaland," by Mr. R. T. Cornydou.

WEDNESDAY, April 4, 8 p.m. Microscopical: Conversatione.

8 p.m. Elizabethan: "Drummond of Hawthornden," by Mr. Frank Payne.

8 p.m. Society of Arts: "The Elements of Beauty in Ceramics," by Mr. C. F. Binns.

THURSDAY, April 5, 3 p.m. Royal Institution: "The Etching Revival," I, by Mr. F. Seymour Haden.

8 p.m. Linnean: "The Aortic-Arch System of *Saccobranchia*," by Mr. R. H. Burne; "The Orchidea and Apostasiacea of the Malay Peninsula," by Mr. H. N. Ridley.

8.30 p.m. Antiquaries.

FRIDAY, April 6, 8 p.m. Civil Engineers: Students' Meeting, "The River Humber," by Mr. W. H. Hamer.

8 p.m. Geologists' Association: "Fossil Sponges," by Dr. G. J. Hinde.

9 p.m. Royal Institution: "Destructive Effects of Projectiles," by Prof. Victor Horta.

SATURDAY, April 7, 3 p.m. Royal Institution: "Life Among the Afghans," I, by Mr. J. A. Gray.

SCIENCE.

The Dawn of Astronomy: a Study of the Temple-Worship and Mythology of the Ancient Egyptians. By J. Norman Lockyer. (Cassells.)

It is a happy augury for the future of research into the earlier time that astronomy has given the right hand of fellowship to archaeology. It chanced that in March, 1890, Mr. Lockyer visited the ruins of the Parthenon and of the temple of Eleusis, in company with a friend who lent him a pocket compass; and "the curious direction in which the Parthenon was built, and the many changes of direction in the foundations at Eleusis. . . were so very striking and suggestive," that his attention was drawn to the general question: Have astronomical principles been taken into consideration in the erection of various archaic buildings in Egypt and elsewhere? And, if so, what were the objects of the builders, and what do the facts of the case imply? Some papers in *Nature*, April-July, 1891; a very interesting address, delivered to the Egyptian section of the Oriental Congress at London in September, 1892; and the present handsome volume form the result of Mr. Lockyer's researches.

After preliminary remarks upon the probable effect of the external world on early man, Mr. Lockyer mentions the basic-concepts of various Egyptian divinities, regarded as follows: Hor (Morning-sun), Ra (Noon-sun), Tum (Evening-sun), Ausar, Us-ir, Osiris (Sun-when-set), and Auset, Usit, Isis, and Nebt-het, Nephthys (each both Dawn and Twilight). It is important to remember that, however these personages were afterwards regarded, this was their simple origin; for, though Mr. Lockyer entitles Cap. III., "The Astronomical Basis

of the Egyptian Pantheon," it really shows a "Natural Phenomena" basis. Mr. Lockyer then points out how the orientation of a building is determined, and, with admirable lucidity, explains various technical terms; the explanations, moreover, are assisted by numerous excellent illustrations. He then treats of Egyptian solar shrines, of the risings and settings of the stars, of Egyptian temples "directed to the stars," and "star-cults." This naturally leads to a disquisition on the Egyptian Year, the Calendar, and the Sothic Cycle; and here it is satisfactory to find that the researches of Oppolzer have entirely confirmed the statements of Censorinus. From Isis and Osiris, and the Great Pyramid Builders, Mr. Lockyer passes on to consider the origin of Egyptian astronomy, and the Egyptian and Babylonian ecliptic constellations, concluding with a chapter entitled "The Influence of Egypt upon Temple Orientation in Greece," in which full justice is done to the recent researches of Mr. Penrose. An investigator into such a mass of material must necessarily, in his survey, combine astronomy, mythology, and archaeology, not to mention history and religion; and the first and the most important question which arises is, what are the actual astronomical conclusions arrived at? Here Mr. Lockyer may claim to speak with the highest authority, and has a goodly result to show.

First, as to solar shrines. Accurate measurements prove, beyond a doubt, a general scheme of solar orientation. Thus, to take some of the principal and earliest instances, at Abydos a temple was orientated for the sun at the summer solstice; at Annu (On), to the sun not at a solstice, and some 6000 years ago; at Karnak, the axis of the temple of Amen-Ra is directed to sunset at the summer solstice. Another class of solar shrines—the Pyramids and temples at Gizeh, Sais, and Tanis, were orientated to the sun at the equinoxes. The Sphinx

"was there watching for the rising of the sun at an equinox, as the Colossi [the two great statues of Amenhotep III., the northern one of which was called by the Greeks Memnon] . . . at Thebes were watching for the rising of the sun at the winter solstice."

To look elsewhere, we have probably at Khorsabad a solstitial temple; the great solar temple of Pekin is orientated to the winter solstice, and Stonehenge to sunrise at the summer solstice. Solomon's temple faced east; at Baalbek the orientation is due east; at Palmyra, as at Karnak, a solar temple faces due west. St. Peter's, at Rome, is built exactly east and west, and the solar rays illuminate the high altar at the vernal equinox.

Next, as to stellar shrines. The precession of the equinoxes produces a cyclic movement in the pole of the celestial equator, which movement is completed from any one point to any other point of the circle in 25,870 years. The pole-star, therefore, changes; thus, 12,000 years ago Vega was Polaris. Hence, the position of any star at any time is merely a matter of calculation; and therefore when the foundation of a building is obviously connected with a particular star in a certain position,

the time-clock of the heavens will supply us with the date of such foundation. The application of this astronomical truth to the star-temples at Karnak forms the most brilliant and remarkable feature in Mr. Lockyer's book. By this means order and design rise at once out of apparent chaos and accident. The Karnak stellar shrines face in various directions, but in each case the temple-axis is directed towards a particular star, γ Draconis, Canopus, &c.; and, in more than one instance where precessional movement has made the axis unsuitable for its original purpose, either another shrine has been built, with an axis directed to the star's later position, or the axis of the temple has itself been changed, in order to keep it up to date. Further, where the line of vision from a stellar shrine has been blocked by buildings, such erections are of more recent date, and indicate a deliberate disuse of the temple for that particular purpose; whilst, lastly, the astronomical data of the age from foundation of the various temples, exactly agrees with, and thereby irresistibly confirms, the conclusions already arrived at by scientific archaeology. Here, then, is indeed a triumph of research, and M. Mariette and Mr. Lockyer may well congratulate each other.

Mr. Lockyer, following Mr. Penrose, shows that in numerous cases Greek temples also have been directed towards particular stars. Thus, according to the table provisionally drawn up by Mr. Penrose, the Parthenon was originally directed to the rising of the Pleiades April 20, B.C. 1530; and Aleyone was the patron-star of at least three temples of Athina. Sirius was the patron-star of the midnight mysteries, and Fomalhaut the patron-star of the sunrise-cult of the temple of Demeter at Eleusis; Hamal was the patron-star of the temples of Zeus at Athens and Olympia; and Spica the patron-star of the temples of Hera at Olympia, Argos, and Girgenti. So far astronomical facts. But when Mr. Lockyer, on the strength of these discoveries, asserts that it is "beyond all doubt the fact that the astronomical observations and temple-worship of the Egyptians formed the basis first of Greek, and later of Latin temple-building" (p. 412), he is drawing an unwarrantable inference. That Egyptians and Greeks both directed temples towards certain stars is no proof of borrowing on either part; as well might it be said that because Romans and Peruvians buried their erring Vestals alive, the one nation adopted the custom from the other. No historical evidence on the subject is available; but, when we do arrive at certitude with respect to the facts, I think it will appear that the patron-star in each case is one specially connected with the particular Euphratean divinity, of which the particular Greek divinity is regarded as the equivalent. Thus, Istar-Virgo (with special star, Spica) = Great-goddess-mother of Asia Minor, = (by analogy, the Aryan) Hera. Anu = (by analogy) Zeus; hence the Kakkab Lulim ("The Star of the Ram"), which was "The Star of Anu," becomes the Star of Zeus.

Mr. Lockyer devotes much attention to

the temples of Isis and Hathor at Denderah in connexion with "the personification of stars," and quotes, from Mariette, the passage: "She [*i.e.*, her Majesty Isis] shines into her temple on New Year's Day, and she mingles her light with that of her father, Râ, on the horizon," which contains "a perfectly accurate statement" of the cosmical rising of Isis in her stellar phase as Sept (Sothis = Sirius). The temple pointed to Sirius *circa* B.C. 700, and at that date Sirius and the sun rose together "on the Egyptian New Year's Day." According to Plutarch, as Mr. Lockyer notes, Isis = Hathor, and the latter is styled in an inscription, "the mistress of the beginning of the year." Of course, the rising of Sirius contemporaneously with that of the Nile called special attention to the former. All this is highly interesting; but we must go a step further and inquire, Why are Isis and Hathor the same divinity, and why are they connected with Sirius? Plutarch says, "Isis is sometimes called both Mouth [= Egyptian *mut*, 'Mother'], and, again, Athyrî [Hathor] . . . and the second namesignifies 'the regular habitation' (*ὁίκον κόσμιον*) of Hôros" (*peri Is.* lvi.). Isis = Hathor simply because both are originally Dawn-goddesses and Mothers of the Young-sun; and both are connected with Sirius in accordance with the principle of reduplication: *i.e.*, as Isis originally proclaimed the beginning of the day, so, by analogy, is she connected, in her stellar phase, with the star which proclaims the beginning of the year; just as in the Euphrates Valley the Ram-sun is reduplicated in the Ram-star (Hamal). Hence the story told Plutarch by the priests, that the soul of Isis was translated into the Dog-star (*peri Is.* xxi.). But Isis is not a star; she is a Dawn-mother, and so, by gradual evolution, becomes the universal-mother, the Isis of Apuleius. Mr. Lockyer, when speaking of the warfare of Hor against the Crocodile and Hippopotamus, which latter, in a stellar phase = Draco, has an ingenious argument to prove that "the myth simply means that the rising sun destroys the circumpolar stars" (p. 151); and he speaks of "the astronomical basis of the myth" (p. 148). But, here again, as in the case of Isis, we must begin at the beginning. The myth has no astronomical basis; such considerations are afterthoughts. Crocodile and Hippopotamus, as Mr. Lockyer notes, are variants, and "represent the powers of darkness," *i.e.*, Darkness itself which is destroyed by the Rising-sun (Hor). The Crocodile is primarily "the crocodile of the west which fed upon the setting stars" (Renouf, *Religion of Ancient Egypt*, p. 108). Set = Darkness, and therefore, when the circumpolar constellations were mapped out, we are not surprised to find them called the Wife of Set (= the Hippopotamus, = Draco), the Thigh (of Set, = Ursa Major), and the Jackal (of Set, = Ursa Minor). Set, his wife, and his animal (which on the monuments is a nondescript) occupy the highest thrones in the Night-realm, and are thus special objects of the hostility of Hor.

Mr. Lockyer justly insists "how vital the study of mythology" is in these investigations. It must, however, be remembered

that, after a time, we leave the mythological plane and get into the region of actual astronomy, however rudimentary the science may be. Thus, if "Horus = Sun, Planet, or Constellation rising" (p. 149), we have here to do, not with a god or a myth, but with a technical astronomical term. Hor may at length = a particular planet, just as, with the Romans, Father Jove ultimately became, in practice, merely the planetary genius Jupiter. Mr. Lockyer has somewhat encumbered his general argument by an ingenious attempt to reconstruct the archaic history of Egypt with the assistance of astronomical data. Thus he supposes that northern and southern schools of astronomy existed, hostile to one another; and speaks of invading "swarms" from various quarters. It is unnecessary to enter the region of bare possibility, and even at present we can see that some of these speculations are incorrect. For instance, Mr. Lockyer's first historical event is "B.C. 6000. A swarm from the south" with "Osiris, the Moon-god," as their chief deity. "We can imagine religious strife between the partisans of the new northern cult and the southern moon-worshippers" (p. 394). But it is needless to do so, inasmuch as Osiris was not in origin a Moon-god (*vide* Renouf, *Religion of Ancient Egypt*, p. 112), and, therefore, these religious strifes never occurred.

Modern research is, I think, rightly inclined to accept the theory of a close archaic connexion between the valleys of the Euphrates and the Nile, and of large borrowing by Egypt from Babylonia. Prof. Hommel (*Die Identität der Ältesten Babylonischen und Aegyptischen Götter-genealogie und der Babylonische Ursprung der Aegyptischen Kultur*, 1893) has accomplished some excellent work in this field; and Mr. Lockyer has several interesting chapters on the possible connexion of Egyptian astronomy with that of Babylonia. As regards Euphratean astronomy, he is, however, almost entirely guided by Jensen; and it is no real disparagement to the Strassburg savant to say that, in many respects, his conclusions cannot now be sustained. Nothing short of inspiration could preserve an early writer on this subject from numerous errors, and Mr. Lockyer would have found more assistance in Hommel's *Die Astronomie der alten Chaldäer*, and also in a study of the astronomical figures on the cylinders and boundary-stones. To take an instance:

"In the exact centre of the circular zodiac of Denderah we find the jackal located at the pole of the equator" (p. 361). "Do we get the jackal in Babylonian astronomy?" . . . Jensen refers to the various readings, 'jackal' and 'leopard,' and states that it is only doubtful whether by this figure the god ANU or the pole of the ecliptic ANU is meant. Either will serve our present purpose" (p. 362).

Now the passage quoted by Jensen is from the famous Tablet of the Thirty Stars (*W. A. I.*, V. xlii., No. 1), the first part of which gives either wholly (Bertin) or in part (Hommel) the Sumero-Akkadian Moon-stations, which in *W. A. I.* (IV. xv.) are shown to be the practical equivalents of the Assyrian Mizrâta (= the Signs of the

Zodiac), the Mazzârôth of the Book of Job. The star in question is the Kakkab Likbarra ("the Star of the Striped-dog"—*i.e.*, the Hyena), undoubtedly an ecliptic star, and identified by Hommel with the red-eyed Aldebaran. The Hyena is not "the god Anu," but Anu appears in the Tablet as the patron-divinity of this particular star; while the theory which makes "Anu Nordpol d. Ekliptik" and "Bil Nordpol d. Aequators" is not really borne out by the Inscriptions. That the early Babylonians, however, had ascertained the obliquity of the ecliptic is, I think, clear. The discovery passed from them into Greece, through sages such as Pythagoras and Oinopides of Chios.

Mr. Lockyer is naturally surprised by the permanence of the Goat-fish type (Capricorn), but this is no special case. Thus Sagittarius, a sign which, according to Mr. Lockyer, following Jensen, "we must interpolate" (p. 400) between Scorpio and Capricorn, appears on the Sippara Boundary-stones much as we represent it now; and not only so, but in *W. A. I.* (III. lvii., No. 5), we find the constellation divided into three sub-signs—the Kakkab Kumaru ("the Dusky" part), the Kakkab Ega ("the Glory," *i.e.*, the bright upper fore-part), and the Kakkab Sugub ("the Left-hand" of Sagittarius), which latter re-appears in Ptolemy's List as "the Star at the grip of the Left-hand" (8). Jensen "notes the absence of the Crab" (p. 408, note), but the Crab is absent no longer. In Tablet 81-7-6, 102, he appears as "the Constellation Nagar-asura" ("the Workman-of-the-River-bed"), and the sign of the fourth month (*vide* "The Zodiacal Crab," ACADEMY, February 21, 1885; December 6, 1890). No sufficient evidence exists at present to solve the problem when the Babylonian Zodiac was introduced into Egypt. The late Zodiacs of Esne and Denderah, which belong to Greek and Roman times, throw no real light on the subject, except perhaps in connexion with the Balance, a genuine Egyptian sign.* The texts and monuments, in my opinion, show that the original Euphratean sign was a circular Altar, grasped in "the Claws" of the Scorpion.

I have no space to notice numerous other highly interesting points in Mr. Lockyer's admirable book. It is to be hoped that he will continue his researches, for the harvest is plentiful and the labourers but very few. Meanwhile, disciples of the natural phenomena theory of mythology will be pleased to see their old friends—sun, moon, and stars—so well to the front; and the special student of star-myths, who, long ago, was informed that he had "overdone" the subject, may take heart of grace on finding himself far nearer the beginning than the end of researches as fascinating as they are arduous.

ROBERT BROWN, JUN.

* Τὰς Χηλὰς, τὰς καλουμένας ὑπ' Ἀργυπίων Ζυγὸν (Achilles Tatius). Cf. *The Book of the Dead*, cap. xii.: "Salutation to thee, O Râ, who guards the secrets of the gates [eastern and western] over this domain of Seb [the Earth], and this Balance with which Râ raiseth up Maât [Kosmic-order, hence "Law"] daily" (*ap.* Renouf). The daily balance is reduplicated in the yearly (quinennial) balance.

REPORTS OF SOCIETIES.

ANGLO-RUSSIAN LITERARY SOCIETY, IMPERIAL
INSTITUTE.—(Tuesday, March 6.)

E. A. CAZALET, Esq., president, in the chair.—Dr. Frank Clemow read a paper on "Russia and the Cholera," of which the following is a summary: While no country can afford to ignore the problems connected with cholera and its prevention, Russia and England are the two countries most deeply interested. The recent epidemic arose in our own territory in India, and thence spread to Russia and other countries, where it carried off a large number of victims. We in these islands had escaped. Should we, therefore, play the part of the Pharisee, and, pointing to our own vastly superior degree of sanitation, thank God we were not as other countries? Or should we not rather reflect that it is only comparatively recently that sanitation has attained the position of importance it now holds in this country, and that there are still many insanitary places in England that might suffer severely if cholera were imported to them? The lecturer gave a brief history of past epidemics of cholera from the earliest time, and proceeded to trace shortly the course of the epidemic of 1892 in Russia. He then passed on to consider the lessons which that epidemic had taught. He pointed to the work which had been done upon the bacteriology of cholera, and mentioned that Russia was now as well equipped for medical scientific work as any other nation in Europe. The laboratories in the Oldenburg Institute at St. Petersburg, and in the new buildings of the Medical School at Moscow, were perhaps the finest series of laboratories to be found anywhere in the world. He pointed to the additional knowledge which the epidemic had afforded, upon the natural history of cholera, its mode of spread, particularly the part played by water, the influence of weather, sex and age of the individual, and a number of other points of interest. He entered more fully into the teaching of the epidemic with regard to the best methods of preventing and controlling epidemics of cholera. There had been no concealment on the part of the Russian authorities as to the course and facts of the epidemic. The nature and results of the St. Petersburg Cholera Conference, held in December, 1892, and the measures which the Russian government took to meet and check the epidemic were described. A tribute was paid to the philanthropic institutions which sent aid to the suffering peasants, and to the nurses and physicians who went to the cholera-stricken districts. Greatest stress of all was laid upon the lesson of sanitation which the recent epidemic had taught. The question of quarantine was discussed. Quarantine was wrong in theory, and a failure in practice. While everything possible should be done to keep disease out of a country, it was of greater importance to so improve the sanitary condition that an infectious disease, when imported, should have the least possible chance of spreading. The methods now in use in Russia to guard her marine frontiers from the introduction of an infectious disease were described. The results of the Dresden Conference were briefly referred to; and tribute was paid to the fact that England had led the way in regard to modern methods of prevention of disease, and that it was mainly owing to England's able representative at the Dresden Conference, Dr. Thorne Thorne, that the minimum of restriction upon the movements of individuals and upon trade intercourse was fixed as low as it was. Finally, both England and Russia in practice never exceeded the minimum that was then agreed upon.—Dr. Selsey pointed to the extreme importance of a pure water supply. He contradicted Lanin's false and exaggerated statements as to their being no sanitary spot in Russia; he praised the St. Petersburg hospitals, particularly the Alexander Barrack Hospital. Mr. Richmond also spoke of the importance of sanitation, and particularly of water supply. He narrated the historical instance of the spread of cholera by water from the Broad-street pump in 1854.—After some remarks from Mr. E. Brayley Hodgetts and Mr. A. Kinloch, the president conveyed the thanks of the meeting to Dr. Clemow for his paper.

CAMBRIDGE ANTIQUARIAN.—(Monday, March 12.)

MR. F. JENKINSON, president, in the chair.—Prof. Darwin made a communication on "Monuments to Cambridge Men at the University of Padua," in which he described the memorials to Harvey, Richard Willoughby, the friend of Galileo, Sir John Finch, and Sir Thomas Baines, in the cloister and in the Aula Magna of the university of Padua. Photographs of the tablets were exhibited.—Mr. Bowes made the following communication on "The First Cambridge Newspaper." The first Cambridge newspaper was called "The Cambridge Journal or Flying Post," and the first number appeared in September, 1744. By that time many provincial papers had been established, seventeen of which are still in existence, the two oldest being "Berrow's Worcester Journal," 1690, and the "Stamford Mercury," 1695. The early numbers had no original articles and very little local news, the matter being chiefly drawn from the "London Gazette" and other papers, and containing a summary of general, foreign, and home news brought together for circulation in the country. Some of the advertisements are curious—one of bear-baiting at the Wrestlers, cock-fighting at Newmarket, &c. The "Cambridge Chronicle," the second Cambridge paper, commenced October 30, 1762. In January, 1767, the proprietors, Fletcher and Hodson, having purchased the journal, took the title of the *Cambridge Chronicle and Journal*, and it continues under that title till the present time. The third Cambridge paper was the *Cambridge Intelligencer*, edited by Benjamin Flower. It contained original articles commenting freely on public men and current events, and denounced the war with France as "absurd and wicked." An article in 1799 on a speech in the House of Lords on the Union by the Bishop (Watson) of Llandaff, led to Flower being called before that House, when the article was declared to be a libel and he was fined £100 and sent to Newgate for six months. Coleridge contributed some poems to the *Intelligencer* while he was up at Jesus. The paper came to an end about 1804, as in the following year Flower was living as a printer at Harlow. The paper now called the *Cambridge Independent Press* commenced as the *Huntingdon, Bedford, and Peterborough Gazette* in 1813; it was printed in London and edited at Huntingdon. The name of Cambridge was added to the title in 1815. It has been printed in Cambridge from 1819, but it did not take its present title till 1839. The newspaper tax must have presented one of the greatest difficulties to a country newspaper, and this can be realised by the price at which the *Chronicle* was sold at different dates: in 1762, 2½d.; 1789, 3½d.; 1791, 4d.; 1797, 6d.; 1812, 6½d.; 1815, 7d., at which price it remained till 1836, when it was reduced to 4½d.

ASIATIC.—(Tuesday, March 13.)

LORD REAY, president, in the chair.—The secretary (Prof. Rhys Davids) read a paper by Surgeon-Major Waddell on "The Secret of Buddha, as illustrated by an Ancient Cave Fresco and by Tibetan Paintings." It is well known that the special characteristic of Gotama, which made him a Buddha and distinguished him from the other Arabahs, was the discovery of the well-known Four Noble Truths and of the Twelve-Linked Chain of Cause (otherwise called the Wheel of Life, the Paticca Samuppāda). The meaning of the Noble Truths is well ascertained, but that of the Wheel of Life is still so obscure that the best interpreters have confessed their inability to show the connexion between its various links. These are Ignorance, Conformations, Consciousness, Name and Form, the Senses, Contact, Sensation, Thirst, Craving, Becoming, Birth, Old Age, and Death. It is easy to understand the proposition that, given the sense organs and contact through them with the outside world, there follows sensation, which gives rise to a felt want, a thirst, a craving. But how can ignorance cause conformations, or how can craving produce becoming? And when we find birth nearly at the end of the series, so that it cannot be the birth of the individual to whom the senses belong, is it the birth of some one else, or a future birth of the same person, that is referred to? All these are at present unsolved questions, as we have only the technical terms of the Chain, as expressed in Pali, to guide us; and the authorised traditional interpretation of

them, preserved in the Commentaries, has not yet been published and translated. Now there is, in the celebrated caves of Ajanta, a ruined fresco representing a wheel, with figures in twelve compartments on the rim, hitherto supposed to be a painting of the Zodiac. Reproductions of this fresco were in the hands of the audience, and Mr. Waddell also exhibited a large picture he had brought from Tibet, of the Wheel of Life. The comparison of the two showed that the Ajanta fresco was really a painting of the same subject, and the Tibetan interpretation of the figures on the wheel showed what was the traditional meaning attached in Tibet, since the ninth century, to the difficult technical terms found in the older works. The author also commented on the view of life set out on the wheel and those of Schopenhauer and Hartmann.—An interesting discussion followed, in which Sir William Hunter, Dr. Gaster, Mr. Arbuthnot, Miss Foley, and others took part.

FINE ART.

PELASGIC ITALY.

IN the February number of the *Civiltà Cattolica*, Padre de Cara pleads for a national effort on the part of Italian archaeologists to solve the question of the origin of their country's civilisation by the systematic exploration and excavation of Pelasgic Italy. He holds that this problem has remained so long unanswered because Italian excavations are rather conducted to enrich museums than directed to the solution of the historical problem, and also because of the confused and false conception which is expressed in calling "Italic" those peoples, cities, and cemeteries which are neither Etruscan, Roman, nor Greek, only because they are found in Italy. In a series of articles, extending over several years, the learned father has contended for the identity of the Hittites and Proto-Pelasgians on archaeological, etymological, and historical grounds; and he here repeats that, if "Italic" means Aryan, then it is among the peoples speaking Oscan, Umbrian, Latin, and other dialects of the Indo-European family that the parentage of Italian civilisation must be sought; but that "Italy" meant in the first place the country of the Hittites (*Hethi*), and hence of the Pelasgians, and that name and civilisation are alike Pelasgic. Those who hold it to have been Aryan have not only the testimony of Greek and Roman writers against them, but also the facts that there were Pelasgians in Italy whose stone constructions are standing to this day, and that the Etruscan language and culture had no Aryan affinities.

The writer further points out that the walls of Pelasgic cities, whether in Italy, Greece, or Asia Minor, all resemble each other, and that the origin of Greek civilisation was also Pelasgic. In Greece, as in Italy, the Aryans followed centuries after the Hittite-Pelasgians, and Aryan Greece carried the arts of Pelasgic Greece to perfection. He believes that, of two migratory bands of Hittites, one invaded Greece and the other Italy, about the same time. He also draws attention to the coincidence that it is not very long since Greece, like Italy at the present time, could date its civilisation no further back than 700 or 800 B.C. Schliemann recovered centuries for Greece, but "Italy still remains imprisoned in the iron circle of the seventh century." To break it, she must follow Schliemann's plan; and as he had steady faith in the excavation of the Pelasgic cities and cemeteries of Greece, so will like faith and conduct on the part of Italian archaeologists let in light upon this once dark problem. Light will come from Pelasgi tombs in Italy as from the Pelasgic tombs of Mykenae, the ancient tomb rightly explained and studied being the compendium of a people's history; and a single Italian Pelasgic tomb, with its funerary furniture, will teach more of ancient prehistoric Italy than all the Roman and Etruscan museums put together.

In 1802 Torcia, librarian to the king of Naples, stated that there were monuments of seventy-five ruined or still inhabited Pelasgic cities in Italy, and many of their cemeteries. Since that time others have been noted. All these remains Padre de Cara would have studied with unity of purpose, combined strength, and efficient means. He proposes that, in the first place, a congress should be called together of experts, not only in Etruscan, Classic Greek, and Roman history and archaeology, but also in Egyptian and Oriental archaeology and ethnography, to discuss the means of solving the problem in question; to examine into the best method of exploring the cemeteries of these Pelasgic cities; and, above all, to draw up a topographical map of all the Pelasgic remains in Italy, be they small or great. This map should note the connexions between the cities, the plans of the city walls, forts, and gates, and pay special attention to the symbolism on the monuments; all this with a view to comparative study of the subject: viz., Asia Minor, Greece, and the islands of the Mediterranean. Tentative and inexpensive excavations would show where the Pelasgic cemeteries of Italy lie. The great expense would only begin with the systematic excavation of one or more of them, and this expense would be amply rewarded by the scientific results. Some Government money might well be diverted from the ordinary Roman and Etruscan excavations to this more interesting end; but if the Italian Government is unable to assist in the work, Padre de Cara suggests that it should be accomplished by the foreign schools of Italian archaeology.

CORRESPONDENCE.

THE THARSIS MUSEUM.

TAVIRA, Algarve: March 12, 1891.

In the neighbourhood of the copper-mine of Tharsis—the entrance to which, with its huge circular descending platforms open to the sky, suggests the Inferno of Dante—a considerable number of antiquities have been found, chiefly Roman, a few perhaps Phœnician. Under the care of Mr. Rutherford, the manager of the mine, these objects have been collected in a small museum. They consist of Roman pottery and coins, elegant glass vessels of various colours, and so-called "tear-bottles." Two of the latter have the letters AVG stamped on the bottom. There is also half a slab of baked clay, bearing in relief the following letters:

CAM **
VS. T[A] **
F. E. IS **
C-TV. **

The rest of the inscription was lost in the finding.
E. S. DODGSON.

NOTES ON ART AND ARCHAEOLOGY.

MR. BERNHARD BERENSON—who has just published (G. P. Putnam's Sons) an essay on the Venetian Painters of the Renaissance—is now engaged on a monograph upon one of these painters, Lorenzo Lotto (1480-1556), a pupil of Vivarini, also influenced by Bellini and Giorgione. The book will be illustrated with numerous photographic reproductions of Lotto's pictures, many of which have neither been engraved or photographed before.

THE Corporation of Glasgow has purchased Mr. David Murray's picture, "Fir Faggots," which is now on exhibition at the Glasgow Institute. The collection of the Glasgow Corporation is famous for its old masters; but we believe that this is only the second picture by a living artist that it has acquired, the other

being, of course, Mr. Whistler's portrait of Carlyle.

THE following exhibitions will open next week: the Royal Society of British Artists, in Suffolk-street, Pall Mall; two pictures by M. François Flameng of Napoleon Buonaparte, entitled "The General at Isola Bella" and "Malmaison," at the Goupil Gallery, in Regent-street; and a loan collection of pictures at the Art Gallery, Guildhall, which is to be opened to-day (Saturday), at 2 p.m., by the Lord Mayor in state.

THE collection of Jenner relics, formed by Mr. Frederick Mockler, which was noticed in the ACADEMY of September 9, on the occasion of its exhibition last autumn at Bristol, is now on view at the First Avenue Hotel, Holborn. The owner intends to offer the collection to the Royal College of Surgeons.

THE recent destruction of the old palace of Bromley-by-Bow, one of the few Elizabethan houses in London, has suggested to Mr. C. R. Ashbee, of the Guild and School of Handicraft, the formation of a "watch committee," which shall systematically visit the old buildings of Greater London, with a view to compiling a register of them, and stimulating local interest in their preservation. The Society for the Protection of Ancient Buildings has given its cordial approval to the scheme.

THE STAGE.

INTEREST of a rather unusual kind attaches to the new play at the Adelphi—a theatre whose productions are not generally of vital importance to the readers of the ACADEMY. Nor must the hopes of those who peruse this paragraph be raised, even now, too wildly, in consequence of that which has just been said. No wholly fresh order of play has been discovered; no new genius has been revealed. Still, the occasion is noteworthy. A comparatively new writer—yet one who has already done somewhat promising work—has supplied to the Messrs. Gatti a piece which in several points is fairly distinguishable from melodrama proper. Mr. Sutton Vane has indeed endowed "The Cotton King" with freshness of idea and individuality of treatment; and for these things we must be grateful to him, even if there linger in his labours something of the improbability habitual in Adelphi productions. As regards the action of the characters in melodrama, it will never do for one's analysis of motive to be very searching. Did one insist upon making it so, the more or less conventional machinery of the playwright would be promptly disclosed. In the present piece, again, it is possible that that which is understood to be the "comic relief" is not quite sufficiently comic. Still, it serves its purpose with the majority. The dialogue, speaking generally, is better than usual; and what is likewise very much better than anything we are accustomed to find at those theatres at which the presentation of the stereotyped is usually held to suffice, is the conception and execution of a certain scene of high importance—the scene in which one James Shillinglaw, an habitual tippler, whose wife and children are suffering from zymotic disease, is first tempted by an infamous evil-doer to permit Hetty, the heroine, to visit the sick family and to contract their complaint, and then, after some hesitation, declines the bribe, and with assumed brutality bids Hetty be gone when she presents herself. Mr. Charles Cartwright plays this part with meritorious force and truth, thereby legitimately stirring the audience. Hetty—a heroine plagued with admirers, one of whom, at least, is equal to this exceedingly dirty trick—is represented, of course with skill, by no less serious and subtle

an artist than Miss Marion Terry, who makes the most of her material. Mr. Charles Warner, admirable in declamation as well as in gesture, plays the simple-hearted hero, Jack Osborne, to the satisfaction of all. And the pathetic figure of a young girl who has been through deep waters is presented touchingly, and with charm, by that rising young actress, Miss Hall Caine, whose sympathetic aptitudes we do not to-day recognise for the first time. Nor is this all, for Mrs. Boucicault lends her aid to a performance which, as a whole, is unquestionably strong.

MUSIC.

The Art of Music. By C. Hubert H. Parry. (Kegan Paul & Co.)

DESIGN and expression form the basis of all arts, music included. An artist is impelled to express his feelings; and this instinctive desire is one of the main incitements to the development of design, as the artist naturally wishes to make himself clearly understood. The "long story" of music shows how expression, from the indefinite cries and shouts of savages, became more and more definite. How design, at first of the simplest kind, gradually grew in importance, and how there was slowly built up a wonderful art, "worthy of the dignity of devotion." Such are the lines on which Dr. Parry has written his book. And he is eminently qualified to write on the subject: he has no pet theories to expound, no fads to flourish, but takes a broad survey of the facts of musical history.

A chapter is devoted to scales. Dr. Parry considers a selection of two notes at the interval of a fourth as the first stage in scale-making; such was the ancient Greek scale, with the addition of a third note a semitone above the lower of the two. The objection that the fourth is a difficult interval to attack, is met by the statement that the Greeks read their scales downward; and to descend in singing a fourth from a note is, indeed, quite easy. Then, by other races, the interval of the rising fifth was chosen. And in these two starting points our author sees the origin of pentatonic and heptatonic scales. This ingenious theory has been called in question, and we cannot here discuss it. But this much we will say: the earliest Greek scale on which Dr. Parry places chief reliance may be old, but yet is far from representing the earliest stage of scale-making. Our author believes that the wonderful stories of Orpheus and Amphion showing the power of music can only have arisen at a time when that art was immature. It seems, however, difficult to base any argument on those stories, for the Greek "music" was of much wider significance than with us.

The chapter on Folk-Music is one of special value. Collections of the tunes of savages and of folk-music are by no means rare, but Dr. Parry's examples display various stages of musical development; they are not put forward as mere curiosities, but serve a purpose. The following extract will show the author's method of treating his subject, better than any description we could give:—

"Indeed the whole of the folk-music of the world may be broadly classified into two comprehensive divisions. On the one hand, there are all those tunes whose ostensible basis of intelligibility is the arrangement of characteristic figures in patterns; and on the other, all those which by very prominent treatment of climaxes imply a certain excitement and an emotional origin."

The writer of the remarkable article "Volksmusik" in the Mendel-Reissmann Conversations-Lexicon has attempted a similar classification; and those interested in the subject will find it profitable to compare his remarks with those of Dr. Parry.

As there is so much to notice, we pass over the two chapters on "Incipient Harmony" and "Pure Chorale Music." Chapter vi. deals with "The Rise of Secular Music." And here we have an apt illustration of our author's statement that "men have generally concentrated their efforts on design at one time, and on expression at another." The Florentine reformers freed themselves from the fetters of tradition, and aimed at expression, careless of the means by which it was to be achieved. Yet we are reminded that the reformers were right in being bold, for only thus could the complicated edifice of modern art have been erected. Dr. Parry, while fully acknowledging the services which they rendered, describes in no flattering language the character of their music:—

"The course of the early operas wanders on through pages of monotonous recitative, varied only here and there by little fragments of chorus or short dance tunes, which are almost as innocent of melody or design as the recitative itself."

In discussing instrumental music Dr. Parry devotes considerable space to J. S. Bach. His enthusiasm for the master is great. In reference to his organ works, he declares that "everything that has been written since is but the pale shadow of his splendid conceptions"; and of the "Forty-eight" he declares that "no collection of equal interest and variety exists in the whole range of music." He remarks that the Fugues in the latter work are generally considered the most important part, but adds that "the Preludes are fully as interesting, and even more unique." And here we must venture on one more quotation:

"The collection is likely to remain the sacred book of musicians who have any real musical sense, as long as the present system of music continues."

Dr. Bülow remarks somewhere that the "Well-tempered Clavier" is the Old Testament, and Beethoven's pianoforte Sonatas the New Testament, of musical literature.

In the chapter on "The Middle Stage of Modern Opera," due homage is paid to Gluck; and Metastasio, the famous librettist, is mentioned as having encouraged the musician in his operatic reforms. The following extract from a letter written by the poet in his old age shows what he thought of the conventional libretto:

"I am restricted to five characters, for this substantial reason, given by a certain governor—that persons of rank ought not to be lost in a crowd. The duration of the performance, the changes of the scene, the airs, almost the number of the words are fixed. Tell me if this is not enough to drive the most patient man mad?"

The letter from which the above is taken is given by Bombet in his account of Metastasio.

Dr. Parry generally manages to sum up the great musicians in a pithy manner. Of Gluck, after describing his aims and achievements, he says:

"It was as though he pushed for himself a special short cut up a very arduous ascent where other men could not follow him. And it was not until music in general had gone by a more circuitous route, which avoided the rocks and precipices, that it finally arrived at a position which made his ideals attainable."

We have spoken of Dr. Parry's enthusiasm for Bach, and he is equally enthusiastic about Beethoven and Wagner. But somehow or other he seems rather cold towards Mozart. His account of the services rendered to art by that musician is certainly fair; and yet, here and there, he makes use of rather disparaging expressions. For instance, he says that Figaro and Cherubino are realities "just

as much as Mozart's merry tunes." In connexion with Cherubino's music, "merry" seems scarcely the correct epithet. Again, Mozart is described as representing "the type of man who is contented with the average progress of things." And yet Mozart complained of pedantic poets, and longed for "a composer who understands the theatre, and knows how to produce a piece, and a clever poet, could be (like a veritable phoenix) united in one." In reference to Mozart Dr. Parry notes the comparatively late maturity of men of strong artistic personality, as compared with those whose main spur is artistic facility. This he regards almost as a law, and gives a few illustrations. In some cases the application of the law may be easy enough, but in others it would be found more difficult. There would, in any case, be difference of opinion as to the time of maturity of this or that musician. The subject is one of great interest, and Dr. Parry's thoughtful remark might serve as the basis of a profitable essay on the evolution of genius.

Concerning Beethoven our author has much to say, and his analysis of the master's career is as sound as it is sober. Beethoven's attitude with regard to programme music is clearly set forth; every remark made by the master on the subject shows that the "expression of inner feeling rather than picturing" was his guiding principle—guiding principle, we mean, so far as formally revealing the details of the pictures which prompted musical utterance. We believe mental picture-drawing suggested by the mood of his music to be in accordance with Beethoven's precept and practice. Dr. Parry notices the direct influence of Bach on Beethoven; and from an interesting pamphlet recently published by Dr. Erich Prieger, entitled "*Friedrich Wilhelm Rust: Ein Vorgänger Beethovens*," we find that, indirectly, Beethoven was also indirectly influenced by Friedemann, J. S. Bach's most gifted son. Of this Friedemann Rust was a pupil; and an examination of his music will show clearly that the old Dessau master fully deserves the title of a "predecessor of Beethoven."

Dr. Parry speaks humorously of "the colossal dimensions" of Berlioz's orchestra, "with its square yards of drum surface, and its crowds of shining yellow brass instruments," and contrasts it with the small but effective orchestra of the opening of Beethoven's Fourth Symphony. The comparison, however, seems to us faulty. Why not compare like with like? Berlioz has shown us that he, too, could write effectively for a small orchestra. Still, the wonderful weirdness and picturesqueness of the French master's music is fully acknowledged.

Towards the close of his book Dr. Parry touches upon modern music. The experience of nearly seventy years which have elapsed since Beethoven's death confirms Dr. Parry's statement that Beethoven reached "the high water mark of art and expression in Sonata form." And he speaks also of "the wild theories of a certain group of enthusiasts" who vainly imagined they could follow Beethoven in his expressive aims without regard to his principles of design.

In discussing "Modern Phases of Opera" Dr. Parry says truly—"The problem to be solved in fitting intelligible music to intelligible drama is one of the most complicated and delicate ever undertaken by man." The whole of this chapter is of great interest.

We have touched here and there on certain passages in the volume which seemed to invite comment; to notice all that is of interest or importance would require almost as many columns as the book has pages. We have merely tried to call attention to a work which

is certainly one of the most serious attempts to relate in succinct form the long story of music.

J. S. SHEDLOCK.

MUSIC NOTES.

A. DVOŘÁK has recently published three overtures ("In der Natur," Op. 91, "Carneval," Op. 92, and "Otello," Op. 93), and of these the second and third were performed at the Crystal Palace last Saturday. The composer, in a semi-official way, has hinted at a connexion between the three. Why then were not all given? The three movements of Beethoven's Appassionata Sonata, if played apart, would win admiration; but the special effect of that whole work, the unity overruling variety, would be lost. No. 2, "Carneval," is a bright, bustling, characteristic piece; the composer delights in national colouring. No. 3, "Otello," is extremely interesting; and Dvořák certainly wrote up to his "programms," and did not, à la Schumann, add his superscription after he had written his music. It is a bold attempt at music on a poetical basis: so bold, so dramatic, indeed, that it seems as if one ought to have a clue to the meaning further than the general heading "Otello." The orchestration is highly effective in its colours and contrasts. The performance of both Overtures, under the direction of Mr. Manns, was excellent. M. Elkan Kosman gave an artistic rendering of Mendelssohn's Violin Concerto, and Miss Marie Brema was successful as the vocalist.

DR. JOACHIM and Signor Piatti well deserved the reception given to them last week at the Grafton Galleries in honour of the fiftieth anniversary of their first appearance in England. Both of these eminent artists have laboured long and successfully in the cause of high art, but, as yet, neither seems inclined to enjoy a well-earned repose. It was, therefore, fitting to mark this as a red-letter year. The speeches which they made in answer to the addresses read by Dr. A. C. Mackenzie and Sir George Grove were of deep interest. By reason of their extreme simplicity they were eloquent; and no thoughtful musician could help feeling that, in spite of the proverbial rapid flight of time, it really was a very long time ago since Joachim and Piatti made their first appearance here. The former naturally referred to Mendelssohn who brought him to London, and many have been the changes in musical art since the death of that composer. From Haydn to Mendelssohn musicians worked quietly on what may be called Sonata lines; but this was followed by a period of storm and stress, of questioning, of awakening, perhaps, to new life. It is worthy of note that, among the audiences at the Grafton Galleries, was Mr. Manuel Garcia, whose early memories carry him back to the days when Beethoven, Weber, and Schubert were producing their immortal works.

SIR AUGUSTUS HARRIS commenced a short season of opera in English at Drury-lane last Saturday, and chose for the opening night Wallace's "Maritana," followed on Monday by Balfe's "Bohemian Girl." English operas, as a rule, do not enjoy world-wide celebrity, but these two form notable exceptions. Their librettos are not strong, and their music is often weak; but by reason of their simplicity and tunefulness they still, as was manifest in these performances, retain a firm hold on the general public.

THE sudden death of Sir Robert Stewart, professor of music at Dublin University, removes from the musical world an amiable man, an accomplished organist, and a successful composer. He will be specially remembered as organist at Trinity College, for which he wrote his latest work, the Tercentenary Ode. In 1853 he was elected honorary member of the Royal Academy of Music.

Price HALF-A-CROWN Monthly.

THE PORTFOLIO.

EDITED BY

P. G. HAMERTON.

THE SUBJECT FOR APRIL IS

JULES BASTIEN-LEPAGE.

By JULIA CARTWRIGHT (Mrs. Henry Ady).

JAN. No.—"The Etchings of Rembrandt," by P. G. Hamerton.

"It is difficult to say enough in praise of this excellent piece of work."—SPECTATOR.

FEB. No.—"Malta, and the Knights Hospitallers," by Rev. W. K. R. Bedford.

"Most choice and admirable."—ARMY AND NAVY GAZETTE.

MARCH No.—"Josiah Wedgwood," by Professor Church.

"Numerous fine drawings illustrate this admirable monograph."—LEEDS MERCURY.

NEW AND ABRIDGED EDITION.

Cloth, 2s. 6d.

WESTMINSTER ABBEY. By Rev. W. J. LOFTIE. With Thirty Illustrations.

NEW AND CHEAPER EDITION.

Cloth, 3s. 6d.

ROUND MY HOUSE. Notes on Rural Life in France. By P. G. HAMERTON.

NEW NOVEL BY MRS. MARSHALL.

Price 1s.; sewed, 1s. 6d., cloth.

THE FIRST LIGHT ON THE EDDYSTONE. By

EMMA MARSHALL, Author of "Bristol Bells," &c.

SEELEY & COMPANY, LIMITED, ESSEX STREET, STRAND.

THE "BORDER" WAVERLEY.

NOW READY.

THE BETROTHED. 1 vol. With Five ETCHINGS after WAL. PAGET.**THE TALISMAN.** 1 vol. With Five ETCHINGS by and after HERBERT DICKSEE and JULIEN LE BLANT.

Introduction and Notes by ANDREW LANG.

LONDON: JOHN C. NIMMO, 14 KING WILLIAM STREET, STRAND.

NEW BOOK BY THE AUTHOR OF "SUPERNATURAL RELIGION."

Just published, 8vo, price 6s.

THE GOSPEL ACCORDING TO PETER: a Study.

By the AUTHOR OF "SUPERNATURAL RELIGION."

By the SAME AUTHOR.

SUPERNATURAL RELIGION: an Inquiry A REPLY to DR. LIGHTFOOT'S ESSAYS into the Reality of Divine Revelation. 3 vols. Revised on "SUPERNATURAL RELIGION." 8vo, 6s.

LONDON: LONGMANS, GREEN & CO.

NEW WORK BY DR. MACLAREN.

Crown 8vo, cloth boards, price 5s., post free.

THE WEARIED CHRIST, and other Sermons. By Rev. ALEXANDER MACLAREN, D.D."Very frank in tone, and modern in application."—*The Bookman*.**PAUL'S PRAYERS.** And other Sermons. Uniform with the above, price 5s., post free."As striking and suggestive as any Dr. MacLaren has published. . . . The book is full of helpful thoughts." *Christian World*.**THE GOD OF THE AMEN.** And other Sermons. Uniform with the above, price 5s., post free.**THE HOLY OF HOLIES.** A Series of Sermons on the 14th, 15th, and 16th Chapters of the Gospel by John. Uniform with the above, price 5s., post free.**THE UNCHANGING CHRIST.** And other Sermons.

LONDON: ALEXANDER & SHEPHEARD, PUBLISHERS, 21 AND 22, FURNIVAL STREET, E.C.

DAVID NUTT,
270-271, Strand, London.**THE JEWISH QUARTERLY REVIEW.**

APRIL, 1894.

180 pp., demy 8vo, 3s. net.

CONTENTS.

S. SCHECHTER.—SOME ASPECTS OF RABBINIC THEOLOGY.

C. G. MONTEFIORE.—FIRST IMPRESSIONS OF PAUL. DAVID ROSIN.—THE MEANING OF THE MNEMONIC FORMULAE for the RADICAL and SERVILE LETTERS in HEBREW.

I. ABRAHAM.—JOSEPH ZAPARA and his BOOK of DELIGHT.

MISS LOWY.—M. LEO ERRERA on the JEWS of RUSSIA.

CRITICAL NOTICES.—NOTES and DISCUSSIONS.—G. H. SKIPWITH. THE STRUCTURE OF THE BOOK of MICAH.—C. G. MONTEFIORE. A NOTE on INSPIRATION, &c.

The Annual Subscription to the "Jewish Quarterly Review" is 10s. post free, payable in advance. The year begins with the October Number.

FOLK-LORE.

A Quarterly Review of Myth, Tradition, Institution, and Custom

Vol. V., No. 1. Demy 8vo, 5s. net.

CONTENTS.

W. B. GERISH.—ST. VALENTINE'S DAY CUSTOM at NORTHEREPS.

G. H. KINAHAN.—CURSING STONES in COUNTY FERMANAGH.

W. H. D. ROUSE.—RELIGIOUS TABLEAUX and VOTIVE OFFERINGS in ITALIAN CHURCHES.

E. SEWELL.—SOUTH INDIAN MURDER TRIALS.

F. FAWCETT.—ON some of the EARLIEST EXISTING RACES of the PLAINS of SOUTH INDIA.

MISS BURNE.—GUY FAWKES on the SOUTH COAST.

MR. MURRAY AINSLEY.—THE CINGALESE GAME of MASOCK.

G. L. GOMME.—PRESIDENTIAL ADDRESS for the 1893-94 SESSION.

REVIEWS—CORRESPONDENCE—MISCELLANEOUS—BIBLIOGRAPHY.

"Folk-Lore" is sent to all members of the Folk-Lore Society paying an Annual Subscription of 21s., in addition to an extra volume. The extra volume for 1891 was: "The Denham Tracts, Edited by D. J. Hardy. Vol. I. (purchasable separately at 13s. 6d. net; for 1892, "Cinderella, Catskin Cap & Pussies. Three Hundred and Forty Variants, Edited by Miss M. R. Cox" (purchasable separately at 15s. net); for 1893, "Saxo Grammaticus. Translated by O. Elton, with Commentary by F. York Powell." The extra volume for 1894 will be "The Denham Tracts, Vol. II.

Applications for Membership should be made to the Secretary, F. A. MILNE, Esq., 11, Old Square, Lincoln's Inn.

LATEST PUBLICATIONS AT ALL LIBRARIES AND BOOKSELLERS.**THE TRADITIONAL GAMES**

of ENGLAND, SCOTLAND, and IRELAND.

Collected and Annotated by ALICE BERTHA GOMME. Vol. I. (ACROSHAY—NUTS in MAY),

xx.-433 pp., demy 8vo, cloth, 12s. 6d. net.

SAXO GRAMMATICUS. The

first Nine Books of the Danish History, Translated by OLIVER ELTON, with some considerations on Saxo's Sources, Historical Methods, and Folk-Lore. By F. YORK POWELL. Demy

8vo, cxxviii.-436 pp., cloth, 15s. net.

CIVILISATION during the

MIDDLE AGES, especially in relation to Modern

Civilisation. By G. B. ADAMS, Professor of

History in Yale University. VIII.-463 pp., cloth,

10s. 6d.

A. M. EARLE.—CUSTOMS and

FASHIONS in OLD NEW ENGLAND. Crown

8vo, 320 pp., 7s. 6d.

H. H. ROMILLY.—LETTERS

from the WESTERN PACIFIC and MASHONALAND. Demy 8vo, 400 pp., illustrated, 7s. 6d.

BLISS CARMAN.—LOW TIDE

on GRAND PRE, and other Poems. Small 4to,

5s. net.